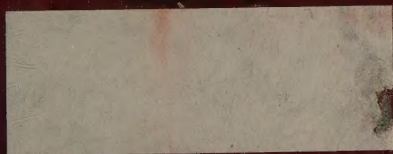


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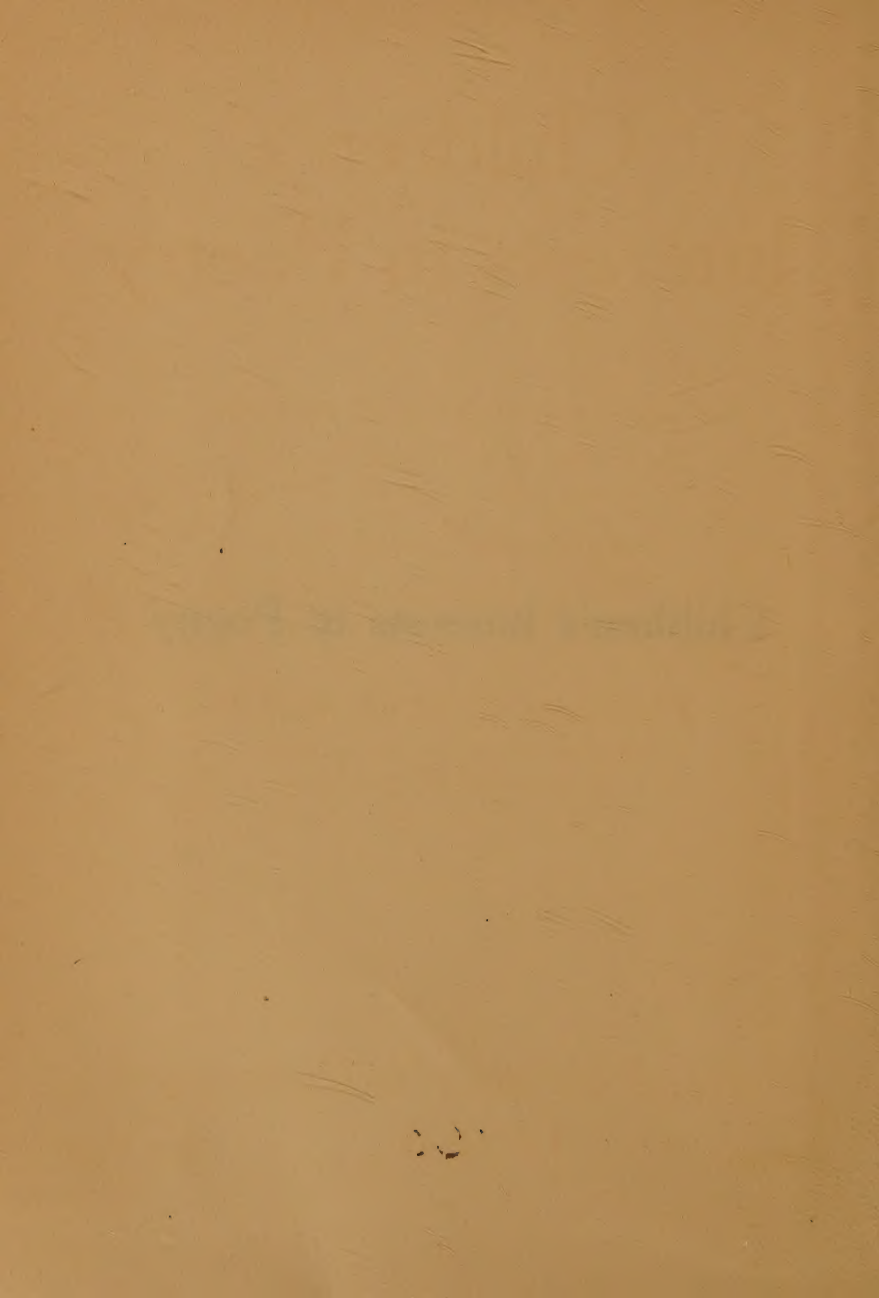
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Children's Interests in Poetry



Children's Interests in Poetry

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NOTE

In the following pages will be found an account of the investigation and experimental work done in determining a poetry curriculum for the elementary school and the junior high school. Such an elaborate piece of work in determining with some scientific certainty the proper choice and placement of poetry throughout the first nine years of school life was made possible only by the willing and interested coöperation of many thousands of persons—experts in the field of children's literature, school administrators and supervisors, teachers, and pupils. Those who had direct charge of the work in the experimental centers are mentioned on a later page. To all the others it is possible for the editors to make only this very general, but none the less real acknowledgment of indebtedness.

M. B. H.
H. B. B.
C. M. C.



Made in U. S. A

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PART ONE

THE HISTORY OF THE POETRY EXPERIMENT

THE HISTORY OF THE POETRY EXPERIMENT

1. The Problem

When objective measurement began to enter the field of education some two decades ago it was universally believed to have little application in the field of literature and its appreciation. In fact, it was thought that the satisfaction arising from enjoyment of poetry was so intangible as to be entirely unsusceptible to measurement in any form. There was even considerable sentiment about it. Many teachers and writers of poetry looked upon any attempted application of measurements to their field as an invasion of sacred territory.

The fact that the attitudes and appreciations resulting from the teaching of poetry so successfully eluded measurement coupled with the determined opposition of teachers of poetry to the application of measurement to their art, explains why comparatively little progress has been made in this field by those who would apply science to education, in spite of the numerous forward strides along these lines in other fields.

Accompanying the test and measurement movement another has been introduced, namely, a renewed plea on the part of most educators for the place of interest in the educational scheme. Dewey and Kilpatrick have written convincingly of the power of interest in furthering learning, while Thorndike has indicated that satisfactions in learning (which in practically every instance accompany whole-hearted and interested activity) are as important as repetitions.

While for years most of our schools have conducted their teaching, as even yet many of them do, on the theory that we as adults know exactly what children ought to be taught, increasing recognition is being given to the idea that a proper development of the experiences that children love may result in a richer and fuller adulthood than when materials of learning are handed down from above. Jordan's,¹ Mackintosh's² and Dunn's³ studies, as well as generally accepted psychological principles, point with convincingness to the importance of awakening interest when seeking profitable and whole-hearted responses. Few of us, even from a common sense point of view, would deny that, as a rule, the human being does better those things in which he is most interested.

Realizing that to measure the "feel" side of poetry may not be either desirable or possible, but believing that without question it would be most profitable to determine children's interests in poetry, the editors of *The Poetry Book*, with the coöperation of 50,000 children and 1500 teachers, have spent the last two years in an extensive experiment to determine the poetry most suitable for children of grades one to nine inclusive.

2. *Preparation of Material for Experimentation*

Since few, if any, of even the most radical proponents of the natural development theory in the education of

¹*Children's Interests in Reading*, by Arthur M. Jordan. Bureau of Publications, Teachers College, Columbia University.

²"A Study of Children's Choices in Poetry," by Helen K. Mackintosh. *Elementary English Review*, May, 1924.

³*Interest Factors in Primary Reading Material*, by Fannie Wyche Dunn. Bureau of Publications, Teachers College, Columbia University.

children would approve of the practice of permitting pupils to select just what they wanted without guidance of any sort, the first step in the investigation was to determine the poems which are now generally considered as being most appropriate for children of the various grades. This was accomplished in two ways:

1. By considering the subjective opinions of expert teachers of poetry.
2. From an examination of 900 courses of study and practically all of the most used textbooks, with minute analysis of 30 courses of study and 30 textbooks in each of grades 1 to 9.

In the past practically the only method employed for determining what poems children should be taught has been the first, and the editors or compilers of former series have exercised their own best judgments. This method undoubtedly has merit and in the present investigation it was employed to the fullest in the preparation of the preliminary lists of poems which were later to be submitted to children and teachers. The editors of the present series, however, felt that this method alone was far from sufficient. In order that the poems submitted to children and teachers might be the most appropriate now available, the subjective opinions of expert teachers of poetry were, therefore, supplemented by a consideration of the poems used in those communities which seem to do the best literature teaching.

Work done by graduate students in the Bureau of Curriculum Research, Teachers College, was most helpful in enabling the editors to select these communities. In this

bureau criteria were set up for judging the curriculum merit of courses of study in literature.¹ These criteria for judging literature courses of study take into account not only the aims and objectives of literature teaching, but the actual curriculum content, the adaptations made for the use of the teacher, and the provisions made for the pupils themselves.

With the use of these criteria the thirty courses ranking highest in literature merit in each grade were selected, a total of 900 courses being examined.

A study of the selected courses indicates a wide geographical distribution as well as great differences in the type of community issuing them. The geographical range of the courses of study in literature extended from Hawaii to Connecticut and from Michigan to Texas, and the list included courses from cities, towns, states, counties, training schools, and one territory.

An examination of the poems most frequently used in these outstanding courses of study enabled the editors to select for their experimental lists for each grade, then, poems which were considered appropriate not only by experts but by the best present practice. It must be admitted of course that while a meritorious course of study does not always constitute a guarantee that excellent teaching is the rule in the community publishing the course, without doubt the better courses of study represent the ideals of literature teaching that the makers of the courses of study hold.

¹For the derivation of these criteria and a complete discussion of them see *Rating Elementary School Courses of Study*, by Florence B. Stratemeyer and Herbert B. Bruner. Bureau of Publications, Teachers College, Columbia University.

Even though it would seem that a proper consideration of these two criteria alone would result in appropriate lists of poems, it was felt that the reliability of the lists could be materially raised by devising a scheme whereby the judgment of teachers in teaching situations and the tastes of children in actual school life might be considered. Beginning with the two criteria mentioned above as guides, approximately 100 poems were selected for each grade from one to nine inclusive. These poems, in experimental booklets entitled *Children's Poetry*, Sections I to IX, were published by Rand M^cNally & Company and furnished free to 60,000 children in experimental centers scattered over the United States.

The experimental centres were most carefully chosen with several criteria in mind. Among these criteria were (1) preparation and willingness of the supervisors and teachers in charge to carry on in an interesting and efficient manner the proposed experiment, (2) geographical distribution, (3) the gradation of pupils so as to include all types, underprivileged, normal, foreign born, superior, colored, and the like, (4) interest in poetry and poetry teaching indicated by superintendents and teachers in charge, and (5) ability to handle educationally, statistically, and clerically an experiment of the size and scope of this one.

In each of the experimental centers a director for this particular project was selected. In most cases the director of the poetry experiment was the supervisor, superintendent or director of curriculum. The experimental centers, the superintendents of schools, and the directors in charge of the poetry experiment follow:

<i>City</i>	<i>Superintendent</i>	<i>Directors</i>	<i>Grades</i>
Atlanta, Georgia	Willis A. Sutton	Mary Postell	1-6
		Ethel Massengale	1-3
		Josie Slocumb	4-6
		H. Reid Hunter	7-9
Boise, Idaho	Chas. F. Dienst	Laura M. Brenn	1-4
		F. P. Baird	5-8
		Nelius Halvorson	9
Charlotte, North Carolina	H. P. Harding	Estelle Rawl	All
		Cornelia Carter	1-3
		A. M. Eliot	7-9
		U. S. Alexander	7-9
Fall River, Massachusetts	Hector L. Beslisle	Mary A. S. Mugan	All
Gary, Indiana	William Wirt	John G. Rossman	All
		Jane Roberts	1-3
		Margaret Southwick	4-9
Houston, Texas	E. E. Oberholtzer	C. Mabel Smith	All
Hutchinson, Kansas	J. W. Gowans	Julia Peed	All
Kansas City, Missouri	I. I. Cammack	George Melcher	All
		Alice Cusack	1-3
Louisville, Kentucky	B. W. Hartley	Guy Whitehead	All
Okmulgee, Oklahoma	Eugene S. Briggs	Lucy Helen Meacham	1-6
		E. S. Briggs	7-9
Seattle, Washington	Thomas R. Cole	F. W. Willard	All
		Arthur S. Gist	All
Winnetka, Illinois	Carleton W. Washburne	Carleton W. Washburne	All

All directors and teachers were furnished with a complete manual of instructions, as well as some suggestions for the teaching of poetry. These suggestions, however, were so varied they could not form a conventionalized method; for it was the aim of the experiment to determine those poems which teachers and pupils agreed to be the most interesting, when poetry is taught as it is taught.

Since both the opinion of experts and the examination of courses of study indicated that certain poems might be used with equal appropriateness in two or more grades, several poems were used in more than one experimental booklet. For example, "The Raggedy Man" was used in the booklets for grades 2 and 3; "To a Waterfowl" in the booklets for grades 6, 7, and 8; "Abou Ben Adhem" in booklets for grades 5, 6, and 9; "Paul Revere's Ride" in booklets for grades 4, 5, 6, 7, and 8; "A Visit from St. Nicholas" in booklets for grades, 1, 2, 3, and 4; "The Land of Story-Books" in booklets for grades, 2, 3, and 4.

CONTENTS OF THE EXPERIMENTAL EDITION
FOR THE POETRY EXPERIMENT

The poems finally determined upon and printed in pamphlets for this experiment under the title of *Children's Poetry* are shown in the following tables of contents. The figures indicating the order in which the poems appear in each volume were used for convenience in making reports, in order to save the labor of writing down the individual titles.

SECTION (GRADE) I

<i>Poem</i>	<i>Author</i>
1. I'm Much Too Big for a Fairy	Leroy F. Jackson
2. The Little Elf-Man	John Kendrick Bangs
3. The Huntsmen	Walter de la Mare
4. Happy Thought	Robert Louis Stevenson
5. The Rabbit	Edith King
6. The Swallow	Christina G. Rossetti
7. Our Flag	Lydia Avery Coonley Ward
8. At the Seaside	Robert Louis Stevenson
9. Who Has Seen the Wind?	Christina G. Rossetti
10. The Broken Doll	Christina G. Rossetti
11. Mix a Pancake	Christina G. Rossetti
12. Autumn Fires	Robert Louis Stevenson
13. A Copper Down a Crack	Leroy F. Jackson
14. Which Loved Best?	Joy Allison
15. Mistress Mary	Mother Goose
16. Jack Be Nimble	Mother Goose
17. Ding, Dong, Bell	Mother Goose
18. Little Miss Muffet	Mother Goose
19. Wee Willie Winkie	Mother Goose
20. Hickory, Dickory, Dock	Mother Goose
21. Pussy-Cat, Pussy-Cat	Mother Goose
22. Baa, Baa, Black Sheep	Mother Goose
23. There Was an Old Woman Who Lived in a Shoe	Mother Goose

<i>Poem</i>	<i>Author</i>
24. Hey! Diddle, Diddle	Mother Goose
25. Humpty Dumpty	Mother Goose
26. Little Robin Redbreast	Mother Goose
27. Old King Cole	Mother Goose
28. Curly Locks! Curly Locks	Mother Goose
29. Little Boy Blue	Mother Goose
30. The North Wind Doth Blow	Mother Goose
31. There Was a Crooked Man	Mother Goose
32. Bobby Shafto	Mother Goose
33. Once I Saw a Little Bird	Mother Goose
34. Little Jack Horner	Mother Goose
35. Sing a Song of Sixpence	Mother Goose
36. Little Bo-Peep	Mother Goose
37. Cock a Doodle Doo	Mother Goose
38. Simple Simon	Mother Goose
39. Old Mother Hubbard	Mother Goose
40. The Mulberry Bush	Mother Goose
41. When I Was a Little Boy	Mother Goose
42. Jack and Jill	Mother Goose
43. I Have a Little Sister	Mother Goose
44. What Does Little Birdie Say?	Alfred Tennyson
45. Come, Little Leaves	George Cooper
46. September	Helen Hunt Jackson
47. Time to Rise	Robert Louis Stevenson
48. Pretty Cow	Ann Taylor
49. The Cow	Robert Louis Stevenson
50. The House Cat	Annette Wynne
51. I Like Little Pussy	Jane Taylor
52. The Rabbit	Elizabeth Madox Roberts
53. Frogs at School	George Cooper
54. The Jay and the Dove	Laurence Alma-Tadema
55. The Three Little Kittens	Eliza Lee Follen
56. My Bed Is a Boat	Robert Louis Stevenson
57. Sweet and Low	Alfred Tennyson
58. Sleep, Baby, Sleep	Old Lullaby

<i>Poem</i>	<i>Author</i>
59. The Star	Jane Taylor
60. Runaway Brook	Eliza Lee Follen
61. Boats Sail on the Rivers	Christina G. Rossetti
62. Rain	Robert Louis Stevenson
63. The Moon	Eliza Lee Follen
64. Lady Moon	Lord Houghton
65. The New Moon	Eliza Lee Follen
66. Cradle Hymn	Martin Luther
67. Child's Evening Hymn	S. Baring-Gould
68. Whole Duty of Children	Robert Louis Stevenson
69. Ding Dong! Ding Dong!	Eliza Lee Follen
70. Christmas Song	Lydia Avery Coonley Ward
71. A Visit from St. Nicholas	Clement C. Moore
72. The Sunbeams	Emilie Poulsson
73. The Sun's Travels	Robert Louis Stevenson
74. Bed in Summer	Robert Louis Stevenson
75. Where Do All the Daisies Go?	Author Unknown
76. Snowflakes	Mary Mapes Dodge
77. The Wind	Robert Louis Stevenson
78. The Land of Counterpane	Robert Louis Stevenson
79. The Lamplighter	Robert Louis Stevenson
80. The Swing	Robert Louis Stevenson
81. My Shadow	Robert Louis Stevenson
82. Wrens and Robins	Christina G. Rossetti
83. The Caterpillar	Christina G. Rossetti
84. The Dandelion	Author Unknown
85. Twink! Twink!	Wilhelmina Seegmiller
86. The Green Grass Growing All Around	Folk Rhyme
87. Who Likes the Rain?	Clara Doty Bates
88. In the Heart of a Seed	Kate Louise Brown
89. Mary Had a Little Lamb	Sara J. Hale
90. Lambs in the Meadow	Laurence Alma-Tadema
91. Over in the Meadow	Olive A. Wadsworth
92. Singing	Robert Louis Stevenson

<i>Poem</i>	<i>Author</i>
93. One Day I Went Walking	Wilhelmina Seegmiller
94. Hiawatha's Childhood	Henry Wadsworth Longfellow
95. Baby	George Macdonald
96. The Drum	Eugene Field
97. The Rock-a-By Lady	Eugene Field
98. The Sugar-Plum Tree	Eugene Field
99. When the Sleepy Man Comes	Charles D. G. Roberts
100. All Things Bright and Beautiful	Cecil Frances Alexander

SECTION (GRADE) II

1. The Cow	Robert Louis Stevenson
2. My Shadow	Robert Louis Stevenson
3. At the Seaside	Robert Louis Stevenson
4. The Swing	Robert Louis Stevenson
5. Time to Rise	Robert Louis Stevenson
6. The Land of Counterpane	Robert Louis Stevenson
7. The Wind	Robert Louis Stevenson
8. Rain	Robert Louis Stevenson
9. Singing	Robert Louis Stevenson
10. The Lamplighter	Robert Louis Stevenson
11. Autumn Fires	Robert Louis Stevenson
12. Farewell to the Farm	Robert Louis Stevenson
13. September	Helen Hunt Jackson
14. The Owl and the Pussy-Cat	Edward Lear
15. Little Things	Ebenezer Cobham Brewer
16. All Things Bright and Beautiful	Cecil Frances Alexander
17. The Little Elf-Man	John Kendrick Bangs
18. The Lost Doll	Charles Kingsley
19. When Good King Arthur	Old Folk Rhyme
20. Which Loved Best?	Joy Allison
21. Sweet and Low	Alfred Tennyson
22. Robin Redbreast	William Allingham
23. Lady Moon	Lord Houghton
24. I Saw a Ship	Old Folk Rhyme
25. The Rock-a-By Lady	Eugene Field

<i>Poem</i>	<i>Author</i>
26. The House That Jack Built	Old Folk Rhyme
27. Birthdays	Old Folk Rhyme
28. There Was a Little Girl	Author Unknown
29. The Star	Jane Taylor
30. A Farmer Went Riding	Old Folk Rhyme
31. Moon, So Round and Yellow	Matthias Barr
32. Long Time Ago	Elizabeth Prentiss
33. Bed in Summer	Robert Louis Stevenson
34. Come Out to Play	Author Unknown
35. The Queen of Hearts	Mother Goose
36. Foreign Children	Robert Louis Stevenson
37. Hiawatha's Childhood	Henry Wadsworth Longfellow
38. Windy Nights	Robert Louis Stevenson
39. Come, Little Leaves	George Cooper
40. How the Leaves Came Down	Susan Coolidge
41. Thanksgiving Day	Lydia Maria Child
42. A Child's Grace	Robert Burns
43. Proverbs	The Bible
44. The Child and the Fairies	Author Unknown
45. Wynken, Blynken, and Nod	Eugene Field
46. A Diamond or a Coal	Christina G. Rossetti
47. "What Does Little Birdie Say?"	Alfred Tennyson
48. The Duel	Eugene Field
49. The Raggedy Man	James Whitcomb Riley
50. Queen Mab	Thomas Hood
51. October's Party	George Cooper
52. The Milk Jug	Oliver Herford
53. The Turtle-Dove's Nest	Author Unknown
54. A Good Play	Robert Louis Stevenson
55. The Land of Story-Books	Robert Louis Stevenson
56. To China	Leroy F. Jackson
57. The Sugar-Plum Tree	Eugene Field
58. America	Samuel Francis Smith
59. Christmas Song	Lydia Avery Coonley Ward
60. Flag Song	Lydia Avery Coonley Ward

<i>Poem</i>	<i>Author</i>
61. Snowflakes	Mary Mapes Dodge
62. A Visit from Saint Nicholas	Clement C. Moore
63. The Garden Year	Sara Coleridge
64. The Fairies	William Allingham
65. The Clucking Hen	Author Unknown
66. The Wonderful World	William Brighty Rands
67. The Moon	Robert Louis Stevenson
68. Foreign Lands	Robert Louis Stevenson
69. Indian Lullaby	Charles Myall
70. The Brown Thrush	Lucy Larcom
71. The Woodpecker	Elizabeth Madox Roberts
72. The Bluebird	Emily Huntington Miller
73. Answer to a Child's Question	Samuel Taylor Coleridge
74. Seven Times One	Jean Ingelow
75. The Swallow	Christina G. Rossetti
76. Who Stole the Bird's Nest?	Lydia Maria Child
77. The Hens	Elizabeth Madox Roberts
78. Suppose	Phoebe Cary
79. Milking Time	Christina G. Rossetti
80. The Elf and the Dormouse	Oliver Herford
81. The Robin	Laurence Alma-Tadema
82. We Thank Thee	Author Unknown
83. The Lord Is My Shepherd	The Bible
84. The Boy and the Sheep	Jane Taylor
85. The Lambkins	Christina G. Rossetti
86. In the Heart of a Seed	Kate Louise Brown
87. Wrens and Robins	Christina G. Rossetti
88. The Year's at the Spring	Robert Browning
89. Who Has Seen the Wind?	Christina G. Rossetti
90. Little White Lily	George Macdonald
91. "One, Two, Three!"	Henry C. Bunner
92. A Humming Bee	Wilhelmina Seegmiller
93. The Little Bird	Walter de la Mare
94. Boats Sail on the Rivers	Christina G. Rossetti
95. Where Go the Boats?	Robert Louis Stevenson

<i>Poem</i>	<i>Author</i>
96. Indian Children	Annette Wynne
97. Over in the Meadow	Olive A. Wadsworth
98. Mother Moon	Amelia Josephine Burr
99. The Moon's the North Wind's Cooky	Vachel Lindsay
100. Schools for Fish	Wilhelmina Seegmiller

SECTION (GRADE) III

1. Lady Moon	Lord Houghton
2. The Fairy Folk	Robert Bird
3. Ariel's Song	William Shakespeare
4. The Fairies	William Allingham
5. What I Like	Wilhelmina Seegmiller
6. The Horse	James Stephens
7. Three Jovial Huntsmen	Old Folk Rhyme
8. The Little Elf-Man	John Kendrick Bangs
9. Dewdrops	Mary Frances Butts
10. The Lost Doll	Charles Kingsley
11. The Land of Counterpane	Robert Louis Stevenson
12. The Duel	Eugene Field
13. The Runaways	Leroy F. Jackson
14. Foreign Lands	Robert Louis Stevenson
15. The Lamplighter	Robert Louis Stevenson
16. Little Orphant Annie	James Whitcomb Riley
17. The Owl and the Pussy-Cat	Edward Lear
18. The Wonderful World	William Brighty Rands
19. Block City	Robert Louis Stevenson
20. My Shadow	Robert Louis Stevenson
21. September	Helen Hunt Jackson
22. October's Bright Blue Weather	Helen Hunt Jackson
23. A Song of Robin Hood's Men	Thomas Love Peacock
24. November	Alice Cary
25. A Thanksgiving Fable	Oliver Herford
26. Thanksgiving Day	Lydia Maria Child
27. What the Winds Bring	Edmund Clarence Stedman

<i>Poem</i>	<i>Author</i>
28. How the Leaves Came Down	Susan Coolidge
29. Singing	Robert Louis Stevenson
30. The Swing	Robert Louis Stevenson
31. The Flag Goes By	Henry Holcomb Bennett
32. America	Samuel Francis Smith
33. The Land of Nod	Robert Louis Stevenson
34. Young Night Thought	Robert Louis Stevenson
35. Sweet and Low	Alfred Tennyson
36. The Sandman	Margaret Vandegrift
37. Wynken, Blynken, and Nod	Eugene Field
38. The Rock-a-By Lady	Eugene Field
39. Norse Lullaby	Eugene Field
40. The Children's Hour	Henry Wadsworth Longfellow
41. He Prayeth Best	Samuel Taylor Coleridge
42. The Jumblies	Edward Lear
43. Don't Give Up	Phoebe Cary
44. The Land of Story-Books	Robert Louis Stevenson
45. The Mountain and the Squirrel	Ralph Waldo Emerson
46. All Things Bright and Beautiful	Cecil Frances Alexander
47. The Lamb	William Blake
48. The Night before Christmas	Clement C. Moore
49. O Little Town of Bethlehem	Phillips Brooks
50. A Christmas Song	Lydia Avery Coonley Ward
51. Jack Frost	Gabriel Setoun
52. Windy Nights	Robert Louis Stevenson
53. The Night Wind	Eugene Field
54. Snowflakes	Mary Mapes Dodge
55. Winter-Time	Robert Louis Stevenson
56. Winter Night	Mary F. Butts
57. Suppose	Alice Cary
58. Seven Times One	Jean Ingelow
59. The Owl	Alfred Tennyson
60. The Raggedy Man	James Whitcomb Riley
61. "One, Two, Three!"	Henry Cuyler Bunner
62. The Elf and the Dormouse	Oliver Herford

<i>Poem</i>	<i>Author</i>
63. Answer to a Child's Question	Samuel Taylor Coleridge
64. The Village Blacksmith	Henry Wadsworth Longfellow
65. The Table and the Chair	Edward Lear
66. Your Flag and My Flag	Wilbur D. Nesbit
67. Where Go the Boats?	Robert Louis Stevenson
68. Little Brown Hands	Mary Hannah Krout
69. Away to the River	Leroy F. Jackson
70. The Little Land	Robert Louis Stevenson
71. The Spider and the Fly	Mary Howitt
72. I Can	William Allen Butler
73. Good-Night and Good-Morning	Lord Houghton
74. They Didn't Think	Phoebe Cary
75. Only One Mother	George Cooper
76. The Coming of Spring	Nora Perry
77. The Year's at the Spring	Robert Browning
78. If I Were a Sunbeam	Lucy Larcom
79. Baby Seed Song	E. Nesbit
80. Calling the Violet	Lucy Larcom
81. The Tree	Björnstjerne Björnson
82. Wishing	William Allingham
83. The World's Music	Gabriel Setoun
84. Fern Song	John Banister Tabb
85. The Brook	Alfred Tennyson
86. The Throstle	Alfred Tennyson
87. The Brown Thrush	Lucy Larcom
88. Sir Robin	Lucy Larcom
89. The Bluebird	Emily Huntington Miller
90. Birds in Summer	Mary Howitt
91. A Boy's Song	James Hogg
92. Roads	Rachel Lyman Field
93. Robin Redbreast	William Allingham
94. Hiawatha's Childhood	Henry Wadsworth Longfellow
95. Hiawatha's Sailing	Henry Wadsworth Longfellow
96. Christmas Morning	Elizabeth Madox Roberts
97. The Star-Spangled Banner	Francis Scott Key

<i>Poem</i>	<i>Author</i>
98. The Sea Princess	Author Unknown
99. Jack-in-the-Pulpit	Rupert Sargent Holland
100. Grasshopper Green	Author Unknown

SECTION (GRADE) IV

1. Book Houses	Annie Fellows Johnston
2. From a Railway Carriage	Robert Louis Stevenson
3. The Circus-Day Parade	James Whitcomb Riley
4. Auld Daddy Darkness	James Ferguson
5. Mr. Nobody	Author Unknown
6. A Visit from Abroad	James Stephens
7. Fog	Carl Sandburg
8. Fairies	Rose Fyleman
9. The Fairies	William Allingham
10. The Fairies of the Caldon Low	Mary Howitt
11. The Man in the Moon	Old Rhyme
12. The Wind and the Moon	George Macdonald
13. Silver	Walter de la Mare
14. The Blind Men and the Elephant	John Godfrey Saxe
15. The Wonderful World	William Brighty Rands
16. The Wind	Robert Louis Stevenson
17. The Wind in a Frolic	William Howitt
18. Windy Nights	Robert Louis Stevenson
19. Contrary Mary	Nancy Byrd Turner
20. The Peddler's Caravan	William Brighty Rands
21. Change About	Old Rhyme
22. Travel	Robert Louis Stevenson
23. The Duel	Eugene Field
24. A Boy's Mother	James Whitcomb Riley
25. Which Loved Best?	Joy Allison
26. Sweet and Low	Alfred Tennyson
27. The Quest	Eudora S. Bumstead
28. Lullaby of an Infant Chief	Sir Walter Scott
29. Nicholas Nye	Walter de la Mare
30. The Little Green Orchard	Walter de la Mare

<i>Poem</i>	<i>Author</i>
31. September	Helen Hunt Jackson
32. October's Bright Blue Weather	Helen Hunt Jackson
33. How the Leaves Came Down	Susan Coolidge
34. The Land of Story-Books	Robert Louis Stevenson
35. The Bee and the Flower	Alfred Tennyson
36. Kentucky Babe	Richard Henry Buck
37. Proverbs	The Bible
38. Psalm 100	The Bible
39. The Corn Song	John Greenleaf Whittier
40. The Frost	Hannah Flagg Gould
41. The Frost Spirit	John Greenleaf Whittier
42. The First Snow-Fall	James Russell Lowell
43. The Owl	Alfred Tennyson
44. A Child's Thought of God	Elizabeth Barrett Browning
45. We Thank Thee	Author Unknown
46. Psalm 23	The Bible
47. Christmas	Nahum Tate
48. A Visit from Saint Nicholas	Clement C. Moore
49. The Mountain and the Squirrel	Ralph Waldo Emerson
50. A Man of Words	Old Folk Rhyme
51. The Arrow and the Song	Henry Wadsworth Longfellow
52. Paul Revere's Ride	Henry Wadsworth Longfellow
53. The Flag	Arthur Macy
54. The Flag Goes By	Henry Holcomb Bennett
55. Your Flag and My Flag	Wilbur D. Nesbit
56. The Star-Spangled Banner	Francis Scott Key
57. America	Samuel Francis Smith
58. Psalm 1	The Bible
59. The Spider and the Fly	Mary Howitt
60. Little Brown Hands	Mary H. Krout
61. Evening at the Farm	John Townsend Trowbridge
62. The Barefoot Boy	John Greenleaf Whittier
63. The Village Blacksmith	Henry Wadsworth Longfellow
64. The Miller of the Dee	Charles Mackay
65. The Children's Hour	Henry Wadsworth Longfellow

<i>Poem</i>	<i>Author</i>
66. The Windmill	Henry Wadsworth Longfellow
67. The Pied Piper of Hamelin	Robert Browning
68. Casabianca	Felicia Dorothea Hemans
69. The Wreck of the Hesperus	Henry Wadsworth Longfellow
70. Lucy Gray	William Wordsworth
71. A Lobster Quadrille	Lewis Carroll
72. The Year's at the Spring	Robert Browning
73. The Rain Song	Robert Loveman
74. March	William Wordsworth
75. April	Theodosia Garrison
76. Order	Paul Scott Mowrer
77. To a Butterfly	William Wordsworth
78. Bob White	George Cooper
79. The Bluebird	Emily Huntington Miller
80. The Brown Thrush	Lucy Larcom
81. Robin Redbreast	William Allingham
82. Robert of Lincoln	William Cuilen Bryant
83. A Boy's Song	James Hogg
84. The Brook Song	James Whitcomb Riley
85. The Brook	Alfred Tennyson
86. The Tree	Björnstjerne Björnson
87. Daffodils	William Wordsworth
88. What Do We Plant?	Henry Abbey
89. May	George Macdonald
90. Fern Song	John Banister Tabb
91. A Sudden Shower	James Whitcomb Riley
92. The Fountain	James Russell Lowell
93. The Rivulet	Lucy Larcom
94. Hiawatha's Fasting	Henry Wadsworth Longfellow
95. Hiawatha's Friends	Henry Wadsworth Longfellow
96. Hiawatha's Sailing	Henry Wadsworth Longfellow
97. Hiawatha's Fishing	Henry Wadsworth Longfellow
98. Knee-Deep in June	James Whitcomb Riley
99. Lullaby	Paul Lawrence Dunbar
100. Four Things	Henry van Dyke
101. The Night Wind	Eugene Field

SECTION (GRADE) V

<i>Poem</i>	<i>Author</i>
1. The Fairies Have Never a Penny to Spend	Rose Fyleman
2. To Mother Fairie	Alice Cary
3. Song of the Fairy	William Shakespeare
4. The Night Will Never Stay	Eleanor Farjeon
5. Tree-Toad	Hilda Conkling
6. Where Lies the Land	Arthur Hugh Clough
7. A Wet Sheet and a Flowing Sea	Allan Cunningham
8. The Circus-Day Parade	James Whitcomb Riley
9. The Raggle, Taggle Gypsies	Old Folk Song
10. Meg Merrilies	John Keats
11. The Bugle Song	Alfred Tennyson
12. The Leak in the Dike	Phoebe Cary
13. The Height of the Ridiculous	Oliver Wendell Holmes
14. Robin Hood and the Ranger	Old English Ballad
15. Allen-a-Dale	Sir Walter Scott
16. September	Helen Hunt Jackson
17. Old Ironsides	Oliver Wendell Holmes
18. The Flag Goes By	Henry Holcomb Bennett
19. The Children's Hour	Henry Wadsworth Longfellow
20. Out to Old Aunt Mary's	James Whitcomb Riley
21. The Grapevine Swing	Samuel Minturn Peck
22. The Barefoot Boy	John Greenleaf Whittier
23. In School Days	John Greenleaf Whittier
24. Columbus	Joaquin Miller
25. A Farewell	Charles Kingsley
26. October's Bright Blue Weather	Helen Hunt Jackson
27. Down to Sleep	Helen Hunt Jackson
28. November	Alice Cary
29. Hunting Song	Sir Walter Scott
30. The Corn Song	John Greenleaf Whittier
31. The Star-Spangled Banner	Francis Scott Key
32. The Landing of the Pilgrim Fathers in New England	Felicia Dorothea Hemans

<i>Poem</i>	<i>Author</i>
33. Up a Hill and a Hill	Fannie Stearns Davis Gifford
34. The Old Woman of the Roads	Padraic Colum
35. King Bruce and the Spider	Eliza Cook
36. The Day Is Done	Henry Wadsworth Longfellow
37. John Gilpin's Ride	William Cowper
38. Battle-Hymn of the Republic	Julia Ward Howe
39. The Tiger	William Blake
40. Abou Ben Adhem	Leigh Hunt
41. The Old Clock on the Stairs	Henry Wadsworth Longfellow
42. The First Snow-Fall	James Russell Lowell
43. The Wonderful Weaver	George Cooper
44. The Tree	Björnstjerne Björnson
45. Twenty-Fourth Psalm	The Bible
46. Christmas Bells	Henry Wadsworth Longfellow
47. Ring Out, Wild Bells	Alfred Tennyson
48. A Legend of the Northland	Phoebe Cary
49. Excelsior	Henry Wadsworth Longfellow
50. The Owl	Alfred Tennyson
51. Somebody's Mother	Author Unknown
52. The Village Blacksmith	Henry Wadsworth Longfellow
53. To-Day	Thomas Carlyle
54. The Arrow and the Song	Henry Wadsworth Longfellow
55. The Mountain and the Squirrel	Ralph Waldo Emerson
56. The Wreck of the Hesperus	Henry Wadsworth Longfellow
57. The Inchcape Rock	Robert Southey
58. The Blind Men and the Elephant	John Godfrey Saxe
59. Good Name	William Shakespeare
60. The Builders	Henry Wadsworth Longfellow
61. The Pied Piper of Hamelin	Robert Browning
62. The Legend of Bishop Hatto	Robert Southey
63. The Wind and the Moon	George Macdonald
64. The Walrus and the Carpenter	"Lewis Carroll"
65. Barbara Frietchie	John Greenleaf Whittier
66. The Charge of the Light Brigade	Alfred Tennyson
67. Paul Revere's Ride	Henry Wadsworth Longfellow

<i>Poem</i>	<i>Author</i>
68. The Name of Old Glory	James Whitcomb Riley
69. Tubal Cain	Charles Mackay
70. Picture-Writing	Henry Wadsworth Longfellow
71. The Minstrel Boy	Thomas Moore
72. "The Year's at the Spring"	Robert Browning
73. The Voice of Spring	Felicia Dorothea Hemans
74. The Greenwood Tree	William Shakespeare
75. The Gladness of Nature	William Cullen Bryant
76. What Do We Plant?	Henry Abbey
77. The Planting of the Apple-Tree	William Cullen Bryant
78. Woodman! Spare That Tree!	George Pope Morris
79. Robert of Lincoln	William Cullen Bryant
80. The Brown Thrush	Lucy Larcom
81. Green Things Growing	Dinah Maria Mulock Craik
82. Song from "April"	Irene Rutherford McLeod
83. The Voice of the Grass	Sarah Roberts Boyle
84. How the Flowers Grow	Gabriel Setoun
85. An Apple Orchard in the Spring	William Martin
86. Four-Leaf Clovers	Ella Higginson
87. Daffodils	William Wordsworth
88. The Dandelion	Vachel Lindsay
89. The Fountain	James Russell Lowell
90. The Brook	Alfred Tennyson
91. A Song	James Whitcomb Riley
92. A Sudden Shower	James Whitcomb Riley
93. Rain in Summer	Henry Wadsworth Longfellow
94. Knee-Deep in June	James Whitcomb Riley
95. Can You?	Author Unknown
96. A Riddle (A Book)	Hannah More
97. My Heart's in the Highlands	Robert Burns
98. The White-Footed Deer	William Cullen Bryant
99. The Song Sparrow	Henry van Dyke
100. A Nautical Ballad	Charles Edward Carryl

SECTION (GRADE) VI

<i>Poem</i>	<i>Author</i>
1. Sea Fever	John Masefield
2. Do You Fear the Wind?	Hamlin Garland
3. The Sea	"Barry Cornwall"
4. The Vagabond	Robert Louis Stevenson
5. Robin Hood and Little John	Old English Ballad
6. Jim Bludso	John Hay
7. The House with Nobody in It	Joyce Kilmer
8. The Bell of Atri	Henry Wadsworth Longfellow
9. The Pied Piper of Hamelin	Robert Browning
10. Paul Revere's Ride	Henry Wadsworth Longfellow
11. Old Susan	Walter de la Mare
12. "How They Brought the Good News from Ghent to Aix"	Robert Browning
13. The Skeleton in Armor	Henry Wadsworth Longfellow
14. Lochinvar	Sir Walter Scott
15. In School Days	John Greenleaf Whittier
16. John Gilpin's Ride	William Cowper
17. The Flag Goes By	Henry Holcomb Bennett
18. America the Beautiful	Katharine Lee Bates
19. Love of Country	Sir Walter Scott
20. Recessional	Rudyard Kipling
21. Concord Hymn	Ralph Waldo Emerson
22. Old Ironsides	Oliver Wendell Holmes
23. The Name of Old Glory	James Whitcomb Riley
24. The Star-Spangled Banner	Francis Scott Key
25. Columbus	Joaquin Miller
26. How Sleep the Brave	William Collins
27. In Flanders Fields	John McCrae
28. The Landing of the Pilgrim Fathers in New England	Felicia Dorothea Hemans
29. The Corn Song	John Greenleaf Whittier
30. Psalm 121	The Bible
31. To a Waterfowl	William Cullen Bryant
32. The Snow-Storm	Ralph Waldo Emerson

<i>Poem</i>	<i>Author</i>
33. Christmas Bells	Henry Wadsworth Longfellow
34. Christmas Everywhere	Phillips Brooks
35. The Three Kings	Henry Wadsworth Longfellow
36. "Ring Out, Wild Bells"	Alfred Tennyson
37. The Builders	Henry Wadsworth Longfellow
38. A Man's a Man for A' That	Robert Burns
39. Nobility	Alice Cary
40. The American Flag	Joseph Rodman Drake
41. The Ship of State	Henry Wadsworth Longfellow
42. Song of Marion's Men	William Cullen Bryant
43. Nathan Hale	Francis Miles Finch
44. America	Samuel Francis Smith
45. O Captian ! My Captain!	Walt Whitman
46. Little Giffen of Tennessee	Francis O. Ticknor
47. Incident of the French Camp	Robert Browning
48. The Charge of the Light Brigade	Alfred Tennyson
49. Arnold von Winkelried	James Montgomery
50. Tubal Cain	Charles Mackay
51. The Battle of Blenheim	Robert Southey
52. Abou Ben Adhem	Leigh Hunt
53. The House by the Side of the Road	Sam Walter Foss
54. A Strange Wild Song	"Lewis Carroll"
55. The Eagle	Alfred Tennyson
56. A Psalm of Life	Henry Wadsworth Longfellow
57. The Bugle Song	Alfred Tennyson
58. The Poplars	Theodosia Garrison
59. Flower in the Crannied Wall	Alfred Tennyson
60. My Garden	Thomas Edward Brown
61. Trees	Bliss Carman
62. Magic	Irene Rutherford McLeod
63. The Day Is Done	Henry Wadsworth Longfellow
64. Hymn to the Night	Henry Wadsworth Longfellow
65. The Heavens Declare the Glory of God	The Bible
66. The Village Blacksmith	Henry Wadsworth Longfellow

*Poem**Author*

67. The Owl Critic	James Thomas Fields
68. Alice Fell	William Wordsworth
69. The Wreck of the Hesperus	Henry Wadsworth Longfellow
70. The Inchcape Rock	Robert Southey
71. An Order for a Picture	Alice Cary
72. The Old Oaken Bucket	Samuel Woodworth
73. The Housekeeper	Charles Lamb
74. "My Heart Leaps up"	William Wordsworth
75. In Mercer Street—A Piper	Seumas O'Sullivan
76. "The Year's at the Spring"	Robert Browning
77. Hark, Hark! the Lark	William Shakespeare
78. Under the Greenwood Tree	William Shakespeare
79. The Gladness of Nature	William Cullen Bryant
80. The Yellow Violet	William Cullen Bryant
81. The Planting of the Apple-Tree	William Cullen Bryant
82. Woodman! Spare that Tree!	George Pope Morris
83. Spring	Henry Timrod
84. Daffodils	William Wordsworth
85. The Throstle	Alfred Tennyson
86. Rain in Summer	Henry Wadsworth Longfellow
87. Sweet Peas	John Keats
88. The Brook	Alfred Tennyson
89. Proverbs	The Bible
90. The Poet and His Songs	Henry Wadsworth Longfellow
91. Aladdin	James Russell Lowell
92. Ellis Park	Helen Hoyt
93. A Nautical Extravagance	Wallace Irwin
94. The Mountains Are a Lonely Folk	Hamlin Garland
95. Nonsense Verses	
96. What's in a Name	Helen F. More
97. Home Thoughts from Europe	Henry van Dyke
98. The Angler's Reveille	Henry van Dyke
99. Dear Land of All My Love	Sidney Lanier
100. The Song of the Chattahoochee	Sidney Lanier

SECTION (GRADE) VII

<i>Poem</i>	<i>Author</i>
1. I Hear America Singing	Walt Whitman
2. The Torch of Life	Sir Henry Newbolt
3. For A' That and A' That	Robert Burns
4. The Canal	Dana Burnet
5. Work	Henry van Dyke
6. Delicatessen	Joyce Kilmer
7. Gunga Din	Rudyard Kipling
8. The Yarn of the Nancy Bell	Sir William Gilbert
9. Darius Green and His Flying Machine	John Townsend Trowbridge
10. Rudolph the Headsman	Oliver Wendell Holmes
11. The Deacon's Masterpiece	Oliver Wendell Holmes
12. Contentment	Oliver Wendell Holmes
13. Love of Country	Sir Walter Scott
14. Pioneers	Walt Whitman
15. The Name of Old Glory	James Whitcomb Riley
16. Columbus	Joaquin Miller
17. The Flag Goes By	Henry Holcomb Bennett
18. Home Thoughts from Europe	Henry van Dyke
19. Paul Revere's Ride	Henry Wadsworth Longfellow
20. Abraham Davenport	John Greenleaf Whittier
21. Barbara Frietchie	John Greenleaf Whittier
22. Battle Hymn of the Republic	Julia Ward Howe
23. In Flanders Fields	John McCrae
24. Psalm 121	The Bible
25. To a Waterfowl	Williams Cullen Bryant
26. Tampa Robins	Sidney Lanier
27. To the Fringed Gentian	William Cullen Bryant
28. The Huskers	John Greenleaf Whittier
29. America the Beautiful	Katherine Lee Bates
30. The Landing of the Pilgrim Fathers in New England	Felicia Dorothea Hemans
31. Recessional	Rudyard Kipling
32. The Fatherland	James Russell Lowell

<i>Poem</i>	<i>Author</i>
33. Tubal Cain	Charles Mackay
34. The Snow-Storm	Ralph Waldo Emerson
35. Midwinter	John Townsend Trowbridge
36. "Blow, Blow, Thou Winter Wind"	William Shakespeare
37. The Destruction of Sennacherib	Lord Byron
38. The Burial of Moses	Cecil Frances Alexander
39. The Leap of Roushan Beg	Henry Wadsworth Longfellow
40. Moon Folly	Fannie Stearns Gifford
41. The Ballad of the Fiddler	Seumas O'Sullivan
42. The Earl o' Quarterdeck	George Macdonald
43. The Skeleton in Armor	Henry Wadsworth Longfellow
44. Lochinvar	Sir Walter Scott
45. Lady Clare	Alfred Tennyson
46. In School Days	John Greenleaf Whittier
47. The Charge of the Light Brigade	Alfred Tennyson
48. Incident of the French Camp	Robert Browning
49. The American Flag	Joseph Rodman Drake
50. What Constitutes a State?	Sir William Jones
51. Concord Hymn	Ralph Waldo Emerson
52. Old Ironsides	Oliver Wendell Holmes
53. O Captain! My Captain!	Walt Whitman
54. Tribute to Lincoln	James Russell Lowell
55. The Ship of State	Henry Wadsworth Longfellow
56. Union and Liberty	Oliver Wendell Holmes
57. Song of Marion's Men	William Cullen Bryant
58. Sir Galahad	Alfred Tennyson
59. The Bugle Song	Alfred Tennyson
60. The Bells	Edgar Allan Poe
61. The Solitary Reaper	William Wordsworth
62. Each and All	Ralph Waldo Emerson
63. The Rose and the Gardener	Austin Dobson
64. The Noble Nature	Ben Jonson
65. Flower in the Crannied Wall	Alfred Tennyson
66. The Arrow and the Song	Henry Wadsworth Longfellow
67. The Builders	Henry Wadsworth Longfellow

<i>Poem</i>	<i>Author</i>
68. Gradatim	Josiah Gilbert Holland
69. Polonius' Advice to Laertes	William Shakespeare
70. Home, Sweet Home	John Howard Payne
71. Find a Way	John Godfrey Saxe
72. The Last Leaf	Oliver Wendell Holmes
73. The Heritage	James Russell Lowell
74. Spring	Henry Timrod
75. To a Mountain Daisy	Robert Burns
76. To the Dandelion	James Russell Lowell
77. The Trailing Arbutus	John Greenleaf Whittier
78. Home Thoughts from Abroad	Robert Browning
79. Hurdy-Gurdy Days	Martha Haskell Clark
80. The Yellow Violet	William Cullen Bryant
81. Go Down to Kew in Lilac-Time	Alfred Noyes
82. The Rhodora	Ralph Waldo Emerson
83. The Cloud	Percy Bysshe Shelley
84. Trees	Joyce Kilmer
85. The Song of the Chattahoochee	Sidney Lanier
86. Daffodils	William Wordsworth
87. Daisies	Bliss Carman
88. How Sleep the Brave	William Collins
89. Psalm 23	The Bible
90. The Star-Spangled Banner	Francis Scott Key
91. The High Tide on the Coast of Lincolnshire	Jean Ingelow
92. The Glove	Leigh Hunt
93. A Sky-Born Music	Ralph Waldo Emerson
94. Forebearance	Ralph Waldo Emerson
95. Stars	Sara Teasdale
96. The Night Has a Thousand Eyes	F. W. Bourdillon
97. Three Famous Limericks	
98. In the Days When the Cattle Ran	Hamlin Garland

SECTION (GRADE) VIII

1. To-day	Thomas Carlyle
2. If—	Rudyard Kipling
3. Opportunity	John James Ingalls

<i>Poem</i>	<i>Author</i>
4. Opportunity	Walter Malone
5. The Thinker	Berton Braley
6. Chicago	Carl Sandburg
7. Cargoes	John Masefield
8. King John and the Abbot of Canterbury	Old Ballad
9. Sir Patrick Spens	Old Ballad
10. A Song of Sherwood	Alfred Noyes
11. Beth Gelert	William Robert Spencer
12. Yussouf	James Russell Lowell
13. Psalm 19	The Bible
14. The Spacious Firmament	Joseph Addison
15. To a Waterfowl	William Cullen Bryant
16. Thanatopsis	William Cullen Bryant
17. The Quality of Mercy	William Shakespeare
18. A Vagabond Song	Bliss Carman
19. The Wood-Pile	Robert Frost
20. The Courtin'	James Russell Lowell
21. Tam o' Shanter	Robert Burns
22. The Deacon's Masterpiece	Oliver Wendell Holmes
23. The Name of Old Glory	James Whitcomb Riley
24. Columbus	Joaquin Miller
25. In Flanders Fields	John McCrae
26. The Soldier	Rupert Brooke
27. Lead, Kindly Light	John Henry Newman
28. Recessional	Rudyard Kipling
29. The Arsenal at Springfield	Henry Wadsworth Longfellow
30. America the Beautiful	Katharine Lee Bates
31. Apostrophe to the Ocean	Lord Byron
32. The Snow-Storm	Ralph Waldo Emerson
33. The Vision of Sir Launfal	James Russell Lowell
34. Charity	The Bible
35. Sir Galahad	Alfred Tennyson
36. On His Blindness	John Milton
37. Flower in the Crannied Wall	Alfred Tennyson

<i>Poem</i>	<i>Author</i>
38. Invictus	William Ernest Henley
39. Waiting	John Burroughs
40. The Chambered Nautilus	Oliver Wendell Holmes
41. For A' That and A' That	Robert Burns
42. For Those Who Fail	Joaquin Miller
43. The Last Leaf	Oliver Wendell Holmes
44. The Star-Spangled Banner	Francis Scott Key
45. O Captain! My Captain!	Walt Whitman
46. Breathes There the Man	Sir Walter Scott
47. The Building of the Ship	Henry Wadsworth Longfellow
48. Washington	James Russell Lowell
49. Warren's Address to the American Soldiers	John Pierpont
50. Paul Revere's Ride	Henry Wadsworth Longfellow
51. The Rising in 1776	Thomas Buchanan Read
52. Concord Hymn	Ralph Waldo Emerson
53. Old Ironsides	Oliver Wendell Holmes
54. Barbara Frietchie	John Greenleaf Whittier
55. Sheridan's Ride	Thomas Buchanan Read
56. The Blue and the Gray	Francis Miles Finch
57. The Charge of the Light Brigade	Alfred Tennyson
58. How They Brought the Good News from Ghent to Aix	Robert Browning
59. Night before Waterloo	Lord Byron
60. Hark, Hark! The Lark!	William Shakespeare
61. Song of the Chattahoochee	Sidney Lanier
62. On the Grasshopper and the Cricket	John Keats
63. The Cloud	Percy Bysshe Shelley
64. The Daffodils	William Wordsworth
65. A Ballad of Trees and the Master	Sidney Lanier
66. Trees	Joyce Kilmer
67. The Brook	Alfred Tennyson
68. The Rhodora	Ralph Waldo Emerson
69. The Bugle Song	Alfred Tennyson
70. The Bells	Edgar Allan Poe

<i>Poem</i>	<i>Author</i>
71. A Caravan from China Comes	Richard Le Gallienne
72. Stairways and Gardens	Ella Wheeler Wilcox
73. Jock o' Hazeldean	Sir Walter Scott
74. The Highwayman	Alfred Noyes
75. Annabel Lee	Edgar Allan Poe
76. The Lady of Shalott	Alfred Tennyson
77. The King of Denmark's Ride	Caroline Elizabeth Norton
78. Bless the Lord, O My Soul	The Bible
79. The Herdsman	Hamlin Garland
80. Limericks	

SECTION (GRADE) IX

1. Cargoes	John Masefield
2. Abou Ben Adhem	Leigh Hunt
3. Jim Bludso	John Hay
4. The Troop of the Guard	Hermann Hagedorn
5. If —	Rudyard Kipling
6. Chicago	Carl Sandburg
7. Gunga Din	Rudyard Kipling
8. The Yarn of the Nancy Bell	Sir William Gilbert
9. Lochinvar	Sir Walter Scott
10. Lord Ullin's Daughter	Thomas Campbell
11. The Ballad of East and West	Rudyard Kipling
12. King Robert of Sicily	Henry Wadsworth Longfellow
13. In the Cool of the Evening	Alfred Noyes
14. Chiquita	Bret Harte
15. Polonius' Advice to Laertes	William Shakespeare
16. The Spires of Oxford	Winifred M. Letts
17. To Autumn	John Keats
18. The Song of the Camp	Bayard Taylor
19. The Courtin'	James Russell Lowell
20. Tam o' Shanter	Robert Burns
21. The Poor Voter on Election Day	John Greenleaf Whittier
22. The Name of Old Glory	James Whitcomb Riley
23. The Death of the Flowers	William Cullen Bryant

<i>Poem</i>	<i>Author</i>
24. In Flanders Fields	John McCrae
25. I Have a Rendezvous with Death	Alan Seeger
26. The Vision of Sir Launfal	James Russell Lowell
27. The Fatherland	James Russell Lowell
28. Psalm 19	The Bible
29. The Spacious Firmament	Joseph Addison
30. Break, Break, Break	Alfred Tennyson
31. The First Snow-Fall	James Russell Lowell
32. The Destruction of Sennacherib	Lord Byron
33. Ring Out, Wild Bells	Alfred Tennyson
34. Yussouf	James Russell Lowell
35. Crossing the Bar	Alfred Tennyson
36. The Building of the Ship	Henry Wadsworth Longfellow
37. God Give Us Men	Josiah Gilbert Holland
38. Eldorado	Edgar Allan Poe
39. The Finding of the Lyre	James Russell Lowell
40. The Shepherd of King Admetus	James Russell Lowell
41. The Earl o' Quarterdeck	George Macdonald
42. The Blue and the Gray	Francis Miles Finch
43. Lady Clare	Alfred Tennyson
44. Elegy in a Country Church-Yard	Thomas Gray
45. The Pipes at Lucknow	John Greenleaf Whittier
46. Maud Muller	John Greenleaf Whittier
47. Arnold von Winkelried	James Montgomery
48. The Burial of Sir John Moore	Charles Wolfe
49. The Battle of Blenheim	Robert Southey
50. Horatius	Thomas Babington Macaulay
51. Hervé Riel	Robert Browning
52. What Constitutes a State	Sir William Jones
53. O Captain! My Captain!	Walt Whitman
54. The American Flag	Joseph Rodman Drake
55. Orpheus with His Lute	William Shakespeare
56. The Flower of Liberty	Oliver Wendell Holmes
57. Warren's Address to the American Soldiers	John Pierpont

Poem

58. Incident of the French Camp
59. Sir Galahad
60. The Chambered Nautilus
61. Gradatim
62. Skipper Ireson's Ride
63. Thanatopsis
64. To a Skylark
65. The Barefoot Boy
66. A Psalm of Life
67. The Lake Isle of Innisfree
68. The Raven
69. Alexander's Feast
70. Jock o' Hazeldean
71. The Highwayman
72. Her Letter
73. The Lady of Shalott
74. The Bivouac of the Dead
75. Song of the Chattahoochee
76. The Cloud
77. Plantation Memories

Author

- Robert Browning
Alfred Tennyson
Oliver Wendell Holmes
Josiah Gilbert Holland
John Greenleaf Whittier
William Cullen Bryant
Percy Bysshe Shelley
John Greenleaf Whittier
Henry Wadsworth Longfellow
William Butler Yeats
Edgar Allan Poe
John Dryden
Sir Walter Scott
Alfred Noyes
Bret Harte
Alfred Tennyson
Theodore O'Hara
Sidney Lanier
Percy Bysshe Shelley
Irwin Russell

3. The Details of Experimental Procedure

Realizing that certain poems might be most intensely interesting to children of one grade and because of difficulty or other factors be of little or no interest to children of other grades, each booklet of poems was used over a range of five grades, two above the particular grade, the particular grade itself, and two below the particular grade. For example, the poems for grade five (Booklet V) were used not only by fifth-grade children, but by 3rd, 4th, 6th, and 7th grade children as well. Poems for grade 1 were of course used only in grades 1, 2, and 3, and poems for grade 9 in grades 7, 8, and 9, while poems for grade 2 were used in grades 1, 2, 3, and 4, and poems for grade 8 in grades 6, 7, 8, and 9. Many poems, as already stated, were also included in more than one grade list. For example, "Paul Revere's Ride" was included in the 4th, 5th, 6th, 7th, and 8th grade lists, which means that it was presented to children from the 2nd to the 9th grade inclusive. "The Flag Goes By" was included in the 3rd, 4th, 5th, 6th, and 7th grade lists, and was thus presented to children of all grades.

As will be indicated later, the wisdom of this plan was borne out by the results, for although a few poems seemed to be equally well liked in several grades, most of those selected ranked much higher in the interest of the pupils and teachers in certain grades than in others.

A manual of instructions as well as suggestions for the teaching of poetry was furnished each director and teacher. The manual also included a bibliography containing references on the curriculum and on the teaching of poetry. After discussing the general plan and purpose of the experiment, the manual presented the following:

DIRECTIONS FOR THE EXPERIMENT

Materials of Experiment

Each teacher coöperating in the experiment is to be supplied with the following materials:

1. *Children's Poetry*. Experimental edition of the section of poems assigned by local director, a copy for each child in the class.
2. Teacher's Form A. 36 copies.
3. Teacher's Form B. 4 copies.

The three items above constitute all the materials needed in grades 1 and 2. Teachers in grades 3, 4, 5, 6, 7, 8, and 9 should have these three items and in addition the following forms for pupils' use:

4. Pupil's Form A. 12 copies for each pupil in the class.
5. Pupil's Form B. 4 copies for each pupil.
6. Pupil's Form C. 2 copies for each pupil.

Specific Directions

(Will you please read these entirely through before beginning the experiment.)

This experiment with *Children's Poetry* will be conducted during the second and third quarters of the school year of 1925-1926, i. e., from the middle of the first semester to the middle of the second semester, or approximately from November 15 to April 15. These dates will of course vary slightly in different cities. At whatever time the experiment is begun, however, it should continue for approximately eighteen weeks.

Each of the pupils of your grade will be supplied with a section, or booklet, of about 100 poems.

In general, the scheme consists of having the pupil come in contact with a certain number of poems and then checking

up to see which of these poems he likes best or least. During the 18 weeks each pupil should come in fairly close contact with 60 of the 100 poems. It makes no difference in what order the poems are presented. We also desire that the method of teaching be your own, though you are welcome to utilize any of the suggestions given in this manual. You will probably want a few of the poems memorized, perhaps 5 to 10; a few others, perhaps 10 to 15, studied intensively. This should not prevent you, however, from reading any one of the remaining 75 to 80 poems to the class at any time you see fit, or from presenting any of them in whatever way you think best. Some of the poems can easily be covered in one day's lesson, some (and here we mean particularly the longer poems and those to be studied intensively) will necessarily require a longer time, but may we not ask you so to plan your work that the pupil comes in contact with approximately 60 of the poems during the period of the entire experiment.

Detailed Instructions for Handling Experiment

In the main, the procedure governing the experiment is the same for all grades, from the first through the junior high school. From grades 3 to 9 it is identical, each grade reading and studying different material, but giving the same type of responses. This is true also of grades 1 and 2, but fewer responses are asked for and the procedure is simplified.

We shall explain in detail each step of the experiment as it is to be carried out in grades 3 to 9. Following the explanation of each step, the modifications necessary in grades 1 and 2 will be given under the heading "Special

Directions to Primary Teachers." Teachers in grades 1 and 2 are asked to *read carefully all the material in this manual* and note the simplification of procedure for their grades. This simplification may not be clear unless all directions for all grades are read carefully by them. Teachers in grades 3 to 9 are asked to ignore "Special Directions to Primary Teachers" but to *read all other instructions carefully*.

Step 1

We are suggesting that in order to get the work started off smoothly you, as the teacher, select the first five poems to be presented and have each member of the class come in contact with these five poems.

After the work with these five poems has been completed by each of the pupils, you are requested to set aside one poetry period (which we have called "selection day") in which each pupil indicates his first choice and last choice of the five poems he has studied. You have been supplied with a sufficient number of "Pupil's Five-Poem Choice Slips" (Pupil's Form A) to have one for each child. You will note that we have asked each pupil to copy down the names of the five poems before he makes his first and last choices. This was done so that he would look back over his book, thus briefly reviewing the work of the few preceding days.

As soon as the "Pupil's Five-Poem Choice Slips" (Pupil's Form A; see page 40) are filled out by the pupils, collect them. Record the selections made by the pupils on these slips on "Summary of Results Sheet" (Teacher's Form A). Please do this the same day. We feel that we have arranged this experiment so as to demand a minimum amount of your time and we believe you will find it a real joy if the

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PUPIL'S FORM A

Date.....

PUPIL'S FIVE-POEM CHOICE SLIP

During the past few days I have studied the following five poems: (Look over these again in your book if you care to.)

1.

2.

3.

4.

5.

Of these five poems I liked **BEST**:

.....

The poem I liked **LEAST** was:

.....

(Signed)

.....

PUPIL'S NAME

work is taken care of on schedule. Please keep all of Pupil's Forms A until the close of the experiment. You will be instructed by your local director as to their disposal at that time.

Detailed Instructions for Filling Out "Summary of Results Sheet"
(Teacher's Form A)

For your guidance we have filled out a sample of this "Summary of Results Sheet" (Teacher's Form A), indicating possible results in Step 1 of the experiment.

You will note in this particular case there were 50 pupils in the class. Ten of them marked poem Number 3 as the one they liked **best**, and two that it was the one they liked **least**, and so on. The total of the pupils given under the **best liked** and under the **least liked** columns will of course always be the total number of pupils reporting on each of these items; for example, in this sample form, 10 plus 12 plus 14 plus 8 plus 6 equals 50 (in the column headed "Best Liked"); 2 plus 12 plus 0 plus 26 plus 10 equals 50 (in the column headed "Least Liked"), etc.

A reference to the table of contents of your section of *Children's Poetry* will immediately tell you the title of the poem represented by each *number* in column 1. In this particular case poems Numbers 3, 12, 31, 74, and 80 had been chosen by the teacher for the first unit of work. The pupils had stated on their "Five-Poem Choice Slips" the *titles* of the poems they liked **best** and **least**; the teacher compiled those choices and recorded them on her "Summary of Results Sheet" opposite the *numbers* that corresponded in her table of contents to the *titles* of the poems intended. She drew a *circle* around the number of each poem her class had studied in Step 1.

MANUAL OF INSTRUCTIONS

11

The Huber-Bruner 1925-1926

Experiment with Children's Poetry

Specimen Sheet

TEACHER'S FORM A

SUMMARY OF RESULTS SHEET

Date Nov. 25, 1925Number of pupils in class 50Grade IVNumber of boys 28School No. 42Number of girls 22City New York

Poems used are from

Name of teacher Julia M. SmithSection No. IV

To the Teacher: Please be sure that all blanks above this line are filled out completely.

Number of Title of Poem	Number of Pupils Naming Poem among Those BEST LIKED	Number of Pupils Naming Poem among Those LEAST LIKED	Number of Title of Poem	Number of Pupils Naming Poem among Those BEST LIKED	Number of Pupils Naming Poem among Those LEAST LIKED	Number of Title of Poem	Number of Pupils Naming Poem among Those BEST LIKED	Number of Pupils Naming Poem among Those LEAST LIKED
1.			36.			71.		
2.			37.			72.		
3.	III III 10	II 2	38.			73.		
4.			39.			74.	III III 8	III III III
5.			40.			75.		III III 126
6.			41.			76.		
7.			42.			77.		
8.			43.			78.		
9.			44.			79.		
10.			45.			80.	III 1 6	III III 10
11.			46.			81.		
12.	III III 11 12	III III 11 12	47.			82.		
13.			48.			83.		
14.			49.			84.		
15.			50.			85.		
16.			51.			86.		
17.			52.			87.		
18.			53.			88.		
19.			54.			89.		
20.			55.			90.		
21.			56.			91.		
22.			57.			92.		
23.			58.			93.		
24.			59.			94.		
25.			60.			95.		
26.			61.			96.		
27.			62.			97.		
28.			63.			98.		
29.			64.			99.		
30.			65.			100.		
31.	III III III 14	0	66.			101.		
32.			67.			102.		
33.			68.			103.		
34.			69.			104.		
35.			70.			105.		

You are supplied with duplicates of each Teacher's Form. The first one is to be used by you in making your rough scoring and may be retained by you. This rough scoring should be done according to the following procedure:

- a. First of all, be sure to fill out the blanks at the top of the page.
- b. In column 1 you will find the numbers that indicate the titles of the poems. Please enter in column 2, opposite the number of the poem in column 1, the total number of pupils who name it as the one they like best; and in column 3 the number naming it as the one they like least.
- c. As soon as this form for the rough scoring has been completely filled out, as outlined above, copy the results on the duplicate form neatly and accurately.

Be sure to *draw a circle around the number* corresponding to the title of each poem you have taught in the unit of work. It is possible for the children's choices not to show all the poems studied, and we are asking you on each summary to be very careful to indicate in this way the poems you have presented. On the day following the "selection day" on which your pupils filled out their "Five-Poem Choice Slips" please send your "Summary of Results Sheet" to the local director of the experiment in your city.

The chief points to be remembered about filling out the teacher's forms are: (1) the form which goes to the local director should be accurate and neat; and (2) forms should be sent in each case to the local director of the poetry experiment in your school system the very next day after the children have completed their work.

Special Directions to Primary Teachers (Grades 1 and 2)

The difference in procedure in primary grades in Step 1 consists of the elimination of the "Pupil's Five-Poem Choice Slip." You are asked to select the first five poems to be presented and have each member of the class come in contact with them.

After the work with these five poems has been completed by all the children, you are requested to set aside one poetry period (which we have called "selection day") in which the child indicates his *first* choice and *last* choice of the five poems he has studied.

While you may possibly think of better and more economical ways of determining your children's choices, we are suggesting the one below as being about as appropriate as any:

First talk to the children and let them talk to you a little about each of the five poems that you have read to them or they have read during the past few days. Then with your scoring sheet in your hand ("Summary of Results Sheet"—Teacher's Form A) pass from desk to desk asking each child to whisper to you as a secret which poem of the five he likes best and which he likes least. We are sure you will find the children highly interested in imparting these secrets to you. Before attempting to have your first "selection day," however, you should read again carefully the instructions for filling out Teacher's Form A.

Step 2

As soon as your pupils have come in contact with the first five poems selected for them, and have had their "selection day" as outlined above, they are ready to take up five more

poems. You may select this second group of five poems also if you so desire.

The procedure then is identical with that you have just gone through. The pupils will fill out another Pupil's Form A, and your summary will be made up on another Teacher's Form A.

Step 3

After the second unit of work is completed, and the second "Summary of Results Sheet" (Teacher's Form A) has been sent in to your local director, you are to take up five more poems in the same manner, although you might permit the pupils to choose some or all of the five poems they are to study. You will, however, indicate those studied by a circle around the numbers of the titles of the poems.

The procedure at the end of this group of five poems is identical with that which has been carried out before.

Step 4

At the end of the third set of five poems each pupil will have come in contact with a total of 15 poems since the beginning of the experiment. We now wish to check up in a slightly different way, in order to determine which of the fifteen poems he has studied interest him most. Therefore on the next school day following the day on which the pupils indicate on Pupil's Form A their first and least choices of the third group of five poems, you will give each of them a "Pupil's Fifteen-Poem Choice Slip" (Pupil's Form B; see page 46), and have them indicate the five of the fifteen they like best. These five may or may not contain the three previously chosen. Urge the pupils to

state freely and sincerely their own tastes. Not only allow them to use their books, but urge them to do so in making

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PUPIL'S FORM B

Date.

PUPIL'S FIFTEEN-POEM CHOICE SLIP

Out of the fifteen poems I have studied in the past three or four weeks, I now feel that I like **best** the following five. (Look over the fifteen poems in your book if you care to.)

1.

2.

3.

4.

5.

(Signed)

.....

PUPIL'S NAME

their selections. It will also be perfectly satisfactory for them to talk to you or to one another regarding their selections, just so they make their own final choices. Please

bear in mind that this "Pupil's Fifteen-Poem Choice Slip" (Pupil's Form B) is in addition to the three previous "Pupil's Five-Poem Choice Slips" (Pupil's Form A) and does not take the place of any of them.

As soon as the "Pupil's Fifteen-Poem Choice Slips" (Pupil's Form B) are filled out by the children, collect them.

Record the results obtained from these "Pupil's Fifteen-Poem Choice Slips" (Pupil's Form B) on another "Summary of Results Sheet" (Teacher's Form A).

The directions for filling in this "Summary of Results Sheet" are exactly the same as those given for filling in the "Summary of Results Sheet" from the "Pupil's Five-Poem Choice Slips." There will, of course, be more titles in this report. Will you again draw a circle around the numbers of the titles of the fifteen poems that have been studied during the month?

In column 2 please fill in opposite each poem appearing in column 1 the total number of times this particular poem is mentioned by your children as one of their five choices. It does not matter whether the poem is listed as first, second, third, fourth, or fifth by the pupils.

After filling out this "Summary of Results Sheet," send it to your local director.

Special Directions to Primary Teachers (Grades 1 and 2)

The difference in procedure in primary grades in Steps 2, 3, and 4 consists of elimination of pupil's choice slips. In Steps 2 and 3, as in Step 1, five poems are studied and children's choices of **best** and **least** liked are recorded.

At the end of this third set of five poems each child will have come in contact with a total of 15 poems since the beginning of the experiment. We now wish to check up

in a slightly different way, in order to determine which of the fifteen poems he has studied interest him the most. Therefore, please spend one or, if necessary, two or three short periods in talking to the children about each of the fifteen poems they have studied and have them talk to one another about them. Then, with your Teacher's Form A in your hand, go to each child in the class and, in the same manner as you have been doing, have him whisper to you the **two poems** he likes best of the fifteen that he has studied. These may or may not be the choices he has indicated before.

The directions for filling in this "Summary of Results Sheet" are exactly the same as those given for filling in the "Summary of Results Sheet" in Step 1. In column 2 please fill in opposite the number of the title of each poem in column 1 the total number of times this particular poem is mentioned by your children as one of their *two* choices. Be sure to draw a circle around the number of the title of each poem with which the children have come in contact during the month.

Summary of Steps 1 to 4

To date, then, your poetry schedule will look somewhat as follows:

- a. Beginning about November 15, you will have spent from four to eight days in bringing your children in contact with the first five poems.
- b. You will have spent one more day as your "selection day" on which your children selected the poem they liked best and the one they liked least out of this first group of five they studied.

- c. Following this first five to nine day period you will have spent four to eight days more on five more poems.
- d. This was again followed by another "selection day."
- e. Next you will have spent four to eight days more on a third group of five poems.
- f. Following this you had two selection days:
 - (1) For the **best** and **least** choice among this third group of five poems.
 - (2) For selecting the five poems that the children like **best** out of the entire fifteen that have been presented.

Steps 5 to 8

You are now ready to repeat exactly the foregoing procedure for fifteen more poems.

We should like to urge that the teacher provide opportunity for free expression on the part of pupils as to the poems they wish to take up. Let them suggest specific poems they have found in their books that interest them, or tell you the kind of poems they like so you can help them find those that satisfy their tastes. We hope you will make it possible for the wishes of every member of the class to have consideration.

The "Pupil's Five-Poem Choice Slips" for this second group of fifteen poems will be Pupil's Form A, and your "Summary of Results Sheet" will be Teacher's Form A, as before, filled out for each of the three steps.

On the next school day following the day on which the pupils make out their **best** and **least** choices on the sixth group of five poems they will fill out again a "Pupil's Fifteen-Poem Choice Slip" (Pupil's Form B).

Please record the results of this selection on "Summary of Results Sheet" (Teacher's Form A) in the same manner as you did before.

Step 9

At this stage of the work each child will have come in contact with 30 poems, and two to four days should be set aside for reviewing with the children all of the 30 poems. After this review, please hand to each pupil "Pupil's Choice Sheet" (Pupil's Form C) and each will select out of the 30 with which he has come in contact those *five poems* which he likes **best** and the *five* that he likes **least**.

Special Instructions for Filling Out the "Pupil's Choice Sheet"
(Pupil's Form C)

- a. Since this marks the close of the first half of the experiment and the close of the first semester of regular school work, we are especially requesting that the teacher take the greatest care with the "Pupil's Choice Sheet" (Pupil's Form C).
- b. The teacher herself is asked to fill in the blanks above the dotted line for each pupil before Pupil's Form C is distributed. Call the attention of pupils to the instruction that only **five poems** are to be named in the mid-year. At the end of the experiment another "Pupil's Choice Sheet" will be given them on which to name **ten poems**.
- c. The choices made by the pupils need not be in order of preference; e. g., poem 1 need not be the one they like best nor poem 2 the one they like second best, etc. It is sufficient if the pupil merely indicates the five poems he likes best and the five poems he likes least.

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PUPIL'S FORM C

PUPIL'S CHOICE SHEET

Date _____
 Name of pupil _____
 Boy or girl _____
 Age _____
 Grade _____
 What is the section number of
Children's Poetry Book _____
 Name of city _____

White or colored _____
 Native or foreign born _____
 Is either parent foreign born _____
 Occupation of parent _____
 I. Q. of pupil, if known _____
 Name of teacher _____

To the Teacher: Please fill out all blanks above before distributing to the pupils.

Look over the poems you have studied and write below the names of the ones you like **BEST**, giving a reason in each case.

In the middle of the year name only **FIVE BEST**; at the end of the year name **TEN BEST**.

In this column write the names of the poems you like **LEAST**, giving a reason in each case.

In the middle of the year name only the **FIVE** you like **LEAST**; at the end of the year the **TEN** you like **LEAST**.

1. _____
Because: _____
2. _____
Because: _____
3. _____
Because: _____
4. _____
Because: _____
5. _____
Because: _____
6. _____
Because: _____
7. _____
Because: _____
8. _____
Because: _____
9. _____
Because: _____
10. _____
Because: _____

1. _____
Because: _____
2. _____
Because: _____
3. _____
Because: _____
4. _____
Because: _____
5. _____
Because: _____
6. _____
Because: _____
7. _____
Because: _____
8. _____
Because: _____
9. _____
Because: _____
10. _____
Because: _____

- d. You will note also that we are not only asking for the five poems each pupil likes best and least, but also for his reasons. Let these reasons be in the pupil's own language. He may like a poem because "it is funny," because "it swings along," and the like, and may dislike it because "it has no story," or "the words are too big," or for other reasons.
- e. We are suggesting that the teacher at the start of the review period acquaint the pupils with the purpose of the review and tell them they are going to be asked to look over the 30 poems they have studied so that they may be able to tell which five they like best and why, and which five they like least and why. Permit them complete freedom in stating their tastes.

After seeing that the "Pupil's Choice Sheet" (Pupil's Form C) is made out with great care, please record results on "Summary of Results Sheet" (Teacher's Form A), indicating in column 2 opposite the number of the poem in column 1 the number of children who named the poem among the five they liked best, and in column 3 the number of children who named it among the five they liked least.

Be sure that all the blanks on Pupil's Form C are completely filled out:

Then send to your local director not only the "Summary of Results Sheet" but ALL of the "Pupil's Choice Sheets" (Pupil's Form C). These "Pupil's Choice Sheets" (Pupil's Form C) will be sent to us at New York and we shall make a careful study, not only of the choices, but of the children's reasons as well.

Special Directions to Primary Teachers (Grades 1 and 2)

In Step 9, "Pupil's Choice Sheet" (Pupil's Form C) is not used in primary grades. It is suggested that you set

aside two to four days for reviewing with the children all of the 30 poems.

At the close of this two to four day review period, say to the children: "Of all the poems that I have read to you or that you have read this year, which *two* do you like the very best and which *two* do you like the very least?"

With a "Summary of Results Sheet" in your hand, score the selections made by the children in exactly the same manner as you have done in the past, indicating in column 2 opposite the number that represents the title of the poem in column 1 the number of children who named the poem among the *two* they liked **best** and in column 3 the number of children who named it among the *two* they liked **least**.

On the day following the one when you recorded the choices on Teacher's Form A discuss with each child his "because" for liking or disliking the poems he so indicated the day before, and list on the back of the "Summary of Results Sheet" the reasons most frequently encountered for the children's likes or dislikes. Let these reasons be in the child's own language. He may like a poem because "it is funny," or because "it swings along," and the like, and may dislike it because "it has no story," or "the words are too big," or for other reasons. We do not expect you to record all the reasons, but only those which are given most often.

Step 10. Teacher's Choice Sheet (Teacher's Form B)

[Copies of Teacher's Form B are inclosed in this Manual. All other forms will be furnished in separate pads.]

This is the only really difficult, thought-provoking, and time-consuming Teacher's Form of the whole lot. If you will seek a quiet room by yourself and give your undivided

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TEACHER'S FORM **B**

TEACHER'S CHOICE SHEET

Date _____

Name of teacher _____

Grade _____

Number of years' teaching experience _____

School _____

What degree held _____

City _____

If no degree, how many years of college work above
high school have you? _____

Poems used are from Section No. _____

To the teacher: Please fill in all blanks above this line.

I. Name the five poems which you think **BEST** for your grade, in order of preference, with a reason for including each:

1. _____
2. _____
3. _____
4. _____
5. _____

II. Name the five poems which you think **LEAST SUITED** for your grade, naming the least suited first, the second least suited next, etc., stating an objection to each:

1. _____
2. _____
3. _____
4. _____
5. _____

III. Name five poems which you would have children in your grade memorize:

1. _____
2. _____
3. _____
4. _____
5. _____

IV Name ten poems which you would have children in your grade study intensively:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

attention for one hour to the filling out of this form it will be of very real service to us as far as this experiment is concerned. We realize that some of these judgments are hard to make, but we also know that your judgment in the field working with children in an actual school situation is worth more than the judgment of any one else. The force of this statement is apparent when one takes into consideration the fact that we are getting the combined judgments of a great many selected teachers. Please follow the directions even though it may be difficult for you to come to a definite conclusion. Please remember that the proper conclusion in this case is that which *you* decide upon. It is *your* opinion that we want. That you may wish to include the same poem in more than one group is to be expected and you are free to do so.

Please send this Teacher's Form B, when filled out, to your local director of the experiment.

Summary of First Semester's Work

The following are the forms which should have been sent, after being filled out and checked, to your local director of the poetry experiment:

Teacher's Form A. 9 reports.

Teacher's Form B. 1 report.

Pupil's Form C. 1 from each pupil in the class.

Please check up to be certain that you have turned in these *ten Teacher's Forms* and this *one Pupil's Form*.

Special Directions to Primary Teachers

During the semester's work primary teachers should have sent in the ten Teacher's Forms listed above, but not Pupil's

Form C. Your last Summary Sheet should record some of the children's frequent reasons for choices.

Conclusion of First Half of Experiment

In case another teacher is to have your pupils for the second semester, please hand to her the *Manual of Instructions* and all materials of the experiment that you have, together with as careful a personal explanation as you can make. We should like to ask also that you hand her a copy of the Section of *Children's Poetry* being used by this class with the table of contents carefully marked to indicate the thirty poems already studied. In this way she can avoid duplicating your work.

May we not at this point, whether you are carrying on with your same children through the second semester or handing your children to another, express our sincere gratitude for your work to date, and venture the hope that this coöperative effort may result in such an enrichment of the lives of children through better poetry teaching and placement, that we shall all feel more than amply repaid for the efforts expended.

In case you yourself are to continue the work for the second semester, it will be necessary for you to read the instructions on the following pages, although the subject matter presented at the beginning will be already familiar to you.

*Special Instructions to Teachers Taking Over the Experimental Work
at the Beginning of the Second Semester of 1925-1926*

In order that only the best and most interesting poetry may be selected for the pupils of our elementary grades and junior high schools, a number of the most wide-awake and progressive cities in America are coöperating in an experiment with *Children's Poetry*. During the first semester of

this year 90 teachers in your city have been carrying on the work of this experiment. Because of the fact that many children change teachers at the end of the first semester, we are addressing this to you in order that you may with a minimum of time become thoroughly familiar with the procedure. We realize that you are taking over the ship at midstream, but we feel sure that your interest in children and poetry, together with the fact that each of your pupils will be supplied with a complete book of poems, will give much more impetus than is required to carry the experiment to a successful conclusion. The pupils' book of poetry contains approximately 100 poems. During the last half of the first semester the children have come in contact with approximately 30 of these poems. During the first half of the second semester they should be brought in contact with approximately 30 more. You should secure from the first semester teacher of these children the following supplies:

- a. This *Manual of Instructions*. This you should carefully read at the very beginning of your work, for you will find that it contains not only the methods for carrying on the experiment properly, but some suggestions which we hope will be valuable to you in presenting the poetry to the children.
- b. A copy of the section of *Children's Poetry* in use by this class with the table of contents marked to indicate the thirty poems already studied.
- c. For reporting the steps of the second half of the experiment you will need the following blanks:

Teacher's Form A. 18 copies

Teacher's Form B. 2 copies

(These include duplicates of teacher's forms)

Pupil's Form A. 6 copies for each pupil

Pupil's Form B. 2 copies for each pupil

Pupil's Form C. 1 copy for each pupil

Teachers of grades 1 and 2 do not need the pupil's forms, but report only upon teacher's forms.

- d. A careful explanation from the teacher who has been doing the work with these children. While we realize that you will derive much assistance from this explanation, we do not wish you to be indoctrinated by her views any more than we would wish a teacher following you to be indoctrinated by yours, for, after all, each of you may have entirely different and yet equally successful ways of presenting poetry to children.

Material not in your hands may be secured from the local director of the experiment in your city.

Instructions for Handling Experiment during the Second Semester

In continuing this experiment, please follow verbatim the "Detailed Instructions for Handling Experiment" given on a previous page of this manual, with the following exceptions:

- a. You, of course, are not to have the children work again with the 30 poems they have covered during the first semester. While this will limit somewhat your and your children's choices in that you will have a range of only 70 poems instead of 100 poems from which to choose 30, nevertheless you will find this range more than ample for one quarter's work.
- b. Step 9. In grades 3 to 9, pupils name on "Pupil's Choice Sheet" (Pupil's Form C) *ten* poems liked **best**

and *ten* poems liked *least* (instead of five). Primary teachers record *three* best and least liked (instead of two). Pupils are also permitted to make this final choice from the entire book of poems, not only the 30 studied in the second semester but the 60 of the entire experiment, and any not included in class work. It is suggested that older and brighter pupils be encouraged to read for themselves all the poems in the book; lower-grade teachers may also find time to read some of the remaining poems to children. In the pupil's final choice it is intended that he have the range of the entire section for his selections. At least one full week should elapse between the time the pupils fill out their last "Fifteen-Poem Choice Slip" and the filling out of their final "Pupil's Choice Sheet" (Pupil's Form C). During this time a careful review should be made of all the poems studied. Discussions by the pupils in small groups of two, four, or six, as well as in the class as a whole, regarding the merits of each poem will be found to be helpful in this connection.

Please fill out personally the blanks above the dotted lines on Pupil's Form C before distributing these forms to pupils. (You may wish to add the I. Q. after collecting the papers.) These data are so important we are afraid to trust the pupils to give them. Will you on your final "Summary of Results Sheet" indicate by means of the *circle* the entire 60 poems studied by the class during the five months? This will include the 30 titles which you have

previously marked on your summary sheets and the 30 which the teacher of the first semester used.

- c. Step 10. In making your final selections for the "Teacher's Choice Sheet" (Teacher's Form B) you are requested to consider the entire material of the book.

PART TWO

THE RESULTS OF THE EXPERIMENT

THE RESULTS OF THE EXPERIMENT

1. Statistical Procedures with Illustrative Tables

The responses from all the experimental centers were most complete and accurate. A very much smaller per cent of returns was eliminated in this experiment than is ordinarily the case where such large numbers are involved. The distribution and number of the reports make the results most representative.

A study of the set-up of the experiment indicates that the results are based on a composite of teacher and pupil judgments. In some cases the teacher selected the 5, 15, 30 or 60 poems from the list of 100 in each grade that were to be presented to the pupils, and the pupils then determined within the lists chosen by the teachers the poems that were most appealing. In other cases poems were selected by pupils and teachers together, but formal and informal reports indicate that in many cases, pupils themselves selected the poems to be studied.

After the results of the choices made on the 5, 15, 30 and 60 poem lists were recorded it became necessary to construct a weighting system that would take proper consideration of the number of times it was possible for any one poem to be chosen in each of the 5, 15, 30, and 60 poem lists, which of course depended upon the number of grades in which any one poem appeared and the number of pupils to whom it was presented. The weighting scheme used made it possible to compare the scores received by each poem with those received by every other poem, regardless of the grade in which it appeared.

In all instances all votes were given equal weight with the following exception: Since the poems that were placed in the experimental booklet for grade 5, for example, were chosen by experts and courses of study it was assumed that they were probably more appropriate for fifth-grade pupils than those placed in booklets for grades 3, 4, 6, or 7, which, as explained previously, were also presented to fifth-grade pupils. Twenty per cent more weight, therefore, was given a poem for being chosen by fifth-grade pupils from among the fifth-grade poems than was given a poem which was chosen by fifth-grade pupils from among poems that were supposed to be for the third grade. Likewise ten per cent more weight was given to a poem when chosen by fifth-grade pupils from the field of fourth-grade poems than when chosen from the field of third-grade poems. In other words, in the judgment of the experimenters a poem would probably be more appropriate for fifth grade if it should emerge when in competition with other poems thought by experts and courses of study to be appropriate for the fifth grade, than if it emerged when in competition with poems that experts and courses of study judged to be of third or fourth-grade caliber. In spite of this weighting in favor of the original grade placement, a high percentage of the poems were chosen in grades other than those in which the experts and courses of study had included them.

Although no one fifth-grade class was exposed to more than 60 of any one list of 100 poems, five complete lists of poems (comprising poems for grades three, four, five, six, and seven as previously explained) were presented to large numbers of representative fifth-grade pupils. For example, some fifth-grade pupils were dealing with poems supposed

to be for grade 5, some with poems supposed to be for grade 3, some for those supposed to be for grade 4, some for grade 6, and some for grade 7, while some pupils because of the purposeful overlapping of the lists of poems for the various grades, were dealing with mixed lists. How fortunate it would have been if any one fifth-grade class could have been exposed to every poem from grade 1 to grade 9 inclusive! In order to do this, however, it would have been necessary to hold the members of one class at the same age for nine years, or to present to them 900 poems during the one school year that they were of fifth-grade age. The large number of overlapping poems, however, as well as the representative and large number of pupils make the results most conclusive.

In the course of the entire experiment, the following number of poems were presented to each grade:

Grade 1	300	Grade 4	501	Grade 7	455
Grade 2	401	Grade 5	499	Grade 8	355
Grade 3	501	Grade 6	479	Grade 9	255

It was early apparent that two types of tabulations would be necessary, (1) to determine the order in which the poems were liked within any one grade, and (2) to ascertain in what grade a poem was liked most.

Often it was found that a poem would rank high in one grade, but rank still higher in another grade. For example, "Kentucky Babe" ranked 6th with fourth-grade children with a weighted score of 912, but ranked 2nd with second-grade children with a weighted score of 1620. Therefore in the final lists "Kentucky Babe" was placed in the second grade.

As might have been expected there were a few poems that seemed to be universally liked by children of all grades, while there were others that were universally disliked. Following (Table I) are some examples of each:

TABLE I

The rank of a particular poem is given under the grade heading. For purposes of comparison, directly under each grade heading is given the number of poems presented to that grade.

Grades	1	2	3	4	5	6	7	8	9
<i>Number of poems presented to each grade:</i>	300	401	501	501	499	497	455	355	255
Universally liked:									
The Leak in the Dike.....			3	5	2	4	2		
Little Orphant Annie.....	5	3	1	2	1				
The Raggedy Man.....	1	1	2	1	5				
Somebody's Mother.....			7	3	3	1	3		
Universally disliked:									
Blow, Blow Thou Winter Wind					351	306	264.5		
Under the Greenwood Tree..			309.5	350.5	296	330	274		
The Mountains Are a Lonely Folk				357.5	331	301.5	281	238	
A Wet Sheet and a Flowing Sea			364.5	361.5	296	341.5	244		

Out of the 573 poems used in this experiment, 38 received scores which indicated that they were not sufficiently interesting to children of any grade to be included in the final list. There were, also, only 59 poems or 10.3 per cent of the entire list of 573 poems ranking among the upper 50 poems of three or more grades. The ranks of certain poems shown on this table will be found to differ slightly

from the ranks in the final lists due to the fact that in one case the duplicates between grades were included and in the other case were not. The 59 poems referred to appear in the following list (Table II):

TABLE II

The rank of a particular poem is given under each grade heading. This indicates that 1 out of 10 of the poems had a more or less widespread appeal.

Grades	1	2	3	4	5	6	7	8	9
<i>Number of poems presented to each grade.....</i>	300	401	501	501	499	479	455	355	255
America.....	32	22	10	40					
Annabel Lee.....						38	11	26	22
The Ballad of East and West							38	30.5	10
Barbara Frietchie.....				7	33	36	23	12	24
The Barefoot Boy.....				44	—	24	21	16	4
Beth Gelert.....						18.5	37	19	45
A Boy's Mother.....		16	9	16	—	28			
Casabianca.....		19	—	42.5	9	13			
The Charge of the Light Brigade.....					44	39.5	31	40	
The Children's Hour.....		17	38	24	—	46	7.5		
The Courtin'.....						22	35.5	20	7
Darius Green and His Flying Machine.....					10	2	1	3	47.5
The Deacon's Masterpiece..					18	21	16	7	20.5
The Duel.....		24	29	17	15	16			
Frogs at School.....	7	30	13.5						
Her Letter.....							33	17	41.5
The House with Nobody in It.....				38.5	27.5	6	43	11	
In Flanders Fields.....				19	16	—	—	44	33
In School Days.....			49	29	47	20	15	1	12
Jim Bludso.....				53	—	23	26	50	15
John Gilpin's Ride.....			35	—	13	—	17	28	
The Jumbles.....		38	23	20	23				
Kentucky Babe.....		2	6	6	22				
King Bruce and the Spider			13.5	25.5	40	47			

TABLE II—(Continued)

Grades	1	2	3	4	5	6	7	8	9
<i>Number of poems presented to each grade.....</i>	300	401	501	501	499	479	455	355	255
King John and the Abbot of Canterbury.....						25	9 33		8
Lady Clare.....						34.5	42 2	32	43
The Leak in the Dike.....			3	5	2	4			
Little Orphant Annie.....	5	3	1	2	1				
Lochinvar.....				38.5	—	15	20	30.5	14
Lullaby.....		6	27	—	6				
Mr. Nobody.....		15	—	8	—	30.5			
Nathan Hale.....					8	9	5	15	
A Nautical Ballad.....			20	—	12	5	25		
A Nautical Extravagance...				21	49	—	14	4.5	
The Night Before Christmas.	4	8	47						
O Captain! My Captain!..				10	36	33	40	33	
Only One Mother.....	3	41	—	34.5					
Old Ironsides.....				28	24	44.5			
Old Mother Hubbard.....	13	14	36						
One, Two, Three.....	29	25	28	—	48				
Out to Old Aunt Mary's....			15	9	17	3	10		
Over in the Meadow.....	39	42	33.5	23					
The Owl and the Pussy Cat..	15	11	18	—	30				
The Owl Critic.....				54	18.5	46	4.5		
Paul Revere's Ride.....			41.5	4	9	7	6	8	13
Plantation Memories.....						7.5	10	—	31.5
The Raggedy Man.....	1	1	2	1	5				
Robin Hood and Little John.				11	4	11	18	6	
Robin Hood and the Ranger.			11.5	37	21	26	30		
Somebody's Mother.....			7	3	3	1	3		
The Spider and the Fly.....	43	46	—	45	—	42			
The Star-Spangled Banner..		10	17	22	45				24
The Sugar-Plum Tree.....	45	9	33.5	32					
The Table and the Chair....	50		25.5	15	19				
The Village Blacksmith.....			30	14	25	14	22		
Which Loved Best?.....	16	39	19		42	44.5			
The Woodpecker.....	2	21	31	33					
The Wreck of the Hesperus..				36	20	10	39	18	
The Yarn of the Nancy Bell..					12	13	34		2

In a great number of cases the scores indicated that interest in a certain poem culminated in one grade with a gradual decrease in interest as you proceeded from that grade in either direction. The following are examples of this:

TABLE III

The figures given under each grade heading are the weighted scores of the poems in that particular grade. The "peak" grade, or the grade in which the poem scored highest is indicated by the heavy, black figures.

<i>Grades</i>	1	2	3	4	5	6	7	8	9
Auld Daddy Darkness.....		150	231	288	506	240			
The Charge of the Light Brigade.....			60	412	503	539	597	464	217
The Runaways.....	300	341	408	495	360				
The Skeleton in Armor.....				240	156	420	574	459	370
Somebody's Mother.....			800	1078	1416	1474	1230		
Tubal Cain.....			0	92	220	513	232	247	120
The Village Blacksmith.....		362	562	695	653	846	670	380	

The 38 poems which received scores so low in all the grades in which they appeared as to indicate their probable undesirability for use in the elementary and junior high schools are indicated in the list that follows. A consideration of the content of these poems would suggest that some of them belong in the senior high school and perhaps some of them have no place at all. It is interesting to note that while Riley is the outstanding poet in children's interest, with Longfellow second, nevertheless there are individual poems by both poets that children will not tolerate. It is surprising to see the names of De la Mare and Masfield in this list, but other verse from these distinguished writers stood high in children's preferences. The list contains one poem

by Hamlin Garland, four of whose poems were tried out in the experiment. Three of them made strong enough appeal to find a place in the final lists. The experimental material contained an unusually large amount of modern poetry and children's preferences show no discrimination against recent verse, but on the other hand in their judgment a poem must have something more to recommend it than publication in the twentieth century. Many reasons beside immaturity suggest themselves in explanation of children's dislike of some of these poems. It is possible in some cases that the poems carry connotations to children entirely unintended by the writers—connotations that are even humorous in their implications.

REJECTED POEMS

<i>Poem</i>	<i>Author</i>
Alexander's Feast	John Dryden
Answer to a Child's Question	Samuel Taylor Coleridge
Ariel's Song	William Shakespeare
A Wet Sheet and a Flowing Sea	Allan Cunningham
The Bivouac of the Dead	Theodore O'Hara
Blow, Blow, Thou Winter Wind	William Shakespeare
The Canal	Dana Burnet
Cargoes	John Masefield
Curlilocks	Mother Goose
Dandelion	Vachel Lindsay
The Destruction of Sennacherib	Lord Byron
Down to Sleep	Helen Hunt Jackson
The Eagle	Alfred Tennyson
The Fatherland	James Russell Lowell
Fern Song	John Banister Tabb
The Finding of the Lyre	James Russell Lowell
Forbearance	Ralph Waldo Emerson
The Frost Spirit	John Greenleaf Whittier
God Give Us Men	Josiah Gilbert Holland

<i>Poem</i>	<i>Author</i>
Green Things Growing	Dinah Maria Craik
Under the Greenwood Tree	William Shakespeare
Hark, Hark, the Lark	William Shakespeare
How Sleep the Brave	William Collins
Hunting Song	Sir Walter Scott
The Lake Isle of Innisfree	William Butler Yeats
The Little Bird	Walter de la Mare
The Mountains Are a Lonely Folk	Hamlin Garland
November	Alice Cary
The Grasshopper and the Cricket	John Keats
Order	Paul Scott Mowrer
The Poet and His Songs	Henry Wadsworth Longfellow
Psalm 103	The Bible
A Song	James Whitcomb Riley
The Spacious Firmament	Joseph Addison
Sweet Peas	John Keats
Twink, Twink	Wilhelmina Seegmiller
Where Lies the Land	Arthur Hugh Clough
Wrens and Robins	Christina G. Rossetti

In the main the experiment points with convincingness to the fact that most poems are liked much better in certain grades than in any others. This fact accentuates the importance of proper grade placement.

While it might seem that when judgments of experts and the traditional placement of poems were considered the grade location of poems might be fairly accurately determined, nevertheless when the 50,000 pupils involved in this experiment were given an opportunity to come in contact with a wide range of poems scattered over several grades and allowed to indicate the ones that interested them most, we find that present practice is only 39 per cent right. The changes in grade placement involve on the whole about

as many poems being raised to higher grades as being reduced to lower ones. If the composite of children's interests as shown in this study is valid, it also appears that errors in judgment are as numerous in the opinions of experts in the field of children's reading as in present practice indicated by courses of study and textbooks. This is shown in detail in Table IV:

TABLE IV

GRADE	Total number of poems from original lists finally included in grade	Number of poems placed in each grade which were placed in the same grade by experts and courses of study	Percentage placed correctly by experts and courses of study	Number of poems brought down to grade	Percentage	Number of poems brought up to grade	Percentage
I	87	63	72	24	28	..	..
II	46	16	35	15	32	15	32
III	98	27	28	44	45	27	28
IV	51	14	28	18	35	19	37
V	56	14	25	24	43	18	32
VI	49	16	33	22	45	11	22
VII	64	23	36	26	41	15	23
VIII	49	14	28	13	27	22	45
IX	35	20	57	..	..	15	43
TOTAL	535	207	39	186	35	142	26

*2. Complete Lists Showing Grade Placement of Poems,
Arranged in Order of Rank*

In our final lists we have been careful to include no poem in any list which ranked low when compared with other poems in the particular grade under consideration. The

authorship is indicated to facilitate looking up any particular poem. Poems with the same rank figures had, of course, identical mathematical scores.

GRADE I

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
1	The Woodpecker	Elizabeth Madox Roberts
2	Only One Mother	George Cooper
3	The Night Before Christmas	Clement C. Moore
4	I Like Little Pussy	Jane Taylor
5	Frogs at School	George Cooper
6	Jack-in-the-Pulpit	Rupert Sargent Holland
7	The Rabbit	Edith King
8	A Farmer Went Riding	Unknown
9	The Child and the Fairies	Unknown
10	Three Jovial Huntsmen	Unknown
11	To China	Leroy F. Jackson
12.5	Sleep, Baby, Sleep	Unknown
12.5	Grasshopper Green	Unknown
14	Away to the River	Leroy F. Jackson
15	Indian Children	Annette Wynne
16	The Three Little Kittens	Eliza Lee Follen
17.5	The Lost Doll	Charles Kingsley
17.5	The Moon's the North Wind's Cooky	Vachel Lindsay
19	I'm Much Too Big for a Fairy	Leroy F. Jackson
20	The Clucking Hen	Unknown
21	Baa, Baa, Black Sheep	Unknown
22	The Swing	Robert Louis Stevenson
23	Psalm 23	Bible
24	Schools for Fish	Wilhelmina Seegmiller
25	What Does Little Birdie Say?	Alfred Tennyson
26	The Elf and the Dormouse	Oliver Herford
27	Come Out to Play	Unknown
28	The North Wind Doth Blow	Unknown
29	Little Boy Blue	Unknown

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
30	Mother Moon	Amelia Josephine Burr
31	Calling the Violet	Lucy Larcom
32	Time to Rise	Robert Louis Stevenson
34	Little Miss Muffet	Unknown
34	A Copper Down a Crack	Leroy F. Jackson
34	Ding, Dong, Bell	Unknown
36	In the Heart of a Seed	Kate Louise Brown
37	Humpty Dumpty	Unknown
40	Hickory, Dickory, Dock	Unknown
40	Wee Willie Winkie	Unknown
40	Little Bo-Peep	Unknown
40	Mix a Pancake	Christina G. Rossetti
40	Pussy Cat, Pussy Cat	Unknown
43	The Brown Thrush	Lucy Larcom
45.5	Jack and Jill	Unknown
45.5	Old King Cole	Unknown
45.5	Runaway Brook	Eliza Lee Follen
45.5	Once I Saw a Little Bird	Unknown
48	At the Seaside	Robert Louis Stevenson
49	The Milk Jug	Oliver Herford
50	Christmas Song	Lydia Avery Coonley Ward
51	One Day I Went Walking	Wilhelmina Seegmiller
52	When Good King Arthur	Unknown
53.5	The Fairy Folk	Robert Bird
53.5	Sing a Song of Sixpence	Unknown
55	Baby Seed Song	E. Nesbit
56	Block City	Robert Louis Stevenson
57.5	There Was an Old Woman Who Lived in a Shoe	Unknown
57.5	Where Do All the Daisies Go?	Unknown
59	Jack Be Nimble	Unknown
60	The Tree	Björnstjerne Björnson
61	Snowflakes	Mary Mapes Dodge
62	The Wind	Robert Louis Stevenson
64.5	The Broken Doll	Christina G. Rossetti

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
64.5	Hey! Diddle, Diddle	Unknown
✓ 64.5	The Huntsmen	Walter de la Mare
64.5	Rain	Robert Louis Stevenson
67	Bed in Summer	Robert Louis Stevenson
68	A Humming Bee	Wilhelmina Seegmiller
69	The Rabbit	Elizabeth Madox Roberts
70	Roads	Rachel Lyman Field
71.5	I Have a Little Sister	Unknown
71.5	Bobby Shafto	Unknown
73	Who Has Seen the Wind?	Christina G. Rossetti
74	Suppose	Alice Cary
75	The Queen of Hearts	Unknown
76.5	Little Jack Horner	Unknown
76.5	Little Robin Redbreast	Unknown
78.5	The House Cat	Annette Wynne
78.5	Mistress Mary	Unknown
80	Moon, So Round and Yellow	Matthias Barr
82	Happy Thought	Robert Louis Stevenson
82	The Dandelion	Unknown
82	The Mulberry Bush	Unknown
84	Winter Night	Robert Louis Stevenson
85	The Turtle-Dove's Nest	Unknown
86	The Caterpillar	Christina G. Rossetti
87	Wishing	William Allingham

GRADE II

1	The Raggedy Man	James Whitcomb Riley
2	Kentucky Babe	Richard Henry Buck
3	Our Flag	Lydia Avery Coonley Ward
4	Hiawatha's Childhood	Henry Wadsworth Longfellow
5	Lullaby	Paul Lawrence Dunbar
6	Cradle Hymn	Martin Luther
7	The Sugar-Plum Tree	Eugene Field
8	The Star-Spangled Banner	Francis Scott Key
9	The Owl and the Pussy Cat	Edward Lear
10	When the Sleepy Man Comes	Charles D. G. Roberts

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
11	Mary Had a Little Lamb	Sara J. Hale
12	Old Mother Hubbard	Unknown
13	All Things Bright and Beautiful	Cecil Frances Alexander
14	Sir Robin	Lucy Larcom
15	The House That Jack Built	Unknown
16	O Little Town of Bethlehem	Phillips Brooks
17	Your Flag and My Flag	Wilbur Dick Nesbit
18	Who Stole the Bird's Nest?	Lydia Maria Child
19	The Flag	Arthur Macy
20.5	Baby	George Macdonald
20.5	Christmas Morning	Elizabeth Madox Roberts
22	The Lamplighter	Robert Louis Stevenson
23	Wynken, Blynken, and Nod	Eugene Field
24	A Visit from Abroad	James Stephens
25.5	The New Moon	Eliza Lee Follen
25.5	The Sunbeams	Emilie Poulsson
27	A Child's Thought of God	Elizabeth Barrett Browning
28	The Land of Counterpane	Robert Louis Stevenson
29	Sweet and Low	Alfred Tennyson
30	Who Likes the Rain?	Clara Doty Bates
31	Ding Dong! Ding Dong!	Eliza Lee Follen
32	Bob White	George Cooper
33	Good Night and Good Morning	Lord Houghton
34	A Good Play	Robert Louis Stevenson
35	Boats Sail on the Rivers	Christina G. Rossetti
36	April	Theodosia Garrison
37	My Shadow	Robert Louis Stevenson
38	Indian Lullaby	Charles Myall
39	My Bed is a Boat	Robert Louis Stevenson
40	The Jay and the Dove	Laurence Alma-Tadema
41	Where Go the Boats?	Robert Louis Stevenson
42	Little Things	Ebenezer Cobham Brewer
43	The Little Land	Robert Louis Stevenson
44	Lambs in the Meadow	Laurence Alma-Tadema
45	Psalm 100	Bible
46	A Diamond or a Coal?	Christina G. Rossetti

GRADE III

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
1	Change About	Unknown
2	Long Time Ago	Elizabeth Prentiss
3	A Boy's Mother	James Whitcomb Riley
4	America	Samuel Francis Smith
5.5	The Raggle, Taggle Gypsies	Unknown
5.5	Robin Hood and the Ranger	Unknown
7	King Bruce and the Spider	Eliza Cook
8	Which Loved Best?	Joy Allison
9	The Flag Goes By	Henry Holcomb Bennett
10	The Cow	Robert Louis Stevenson
11	The Drum	Eugene Field
12	What I Like	Wilhelmina Seegmiller
13	"One, Two, Three"	Henry Cuyler Bunner
14	The Sun's Travels	Robert Louis Stevenson
15	Over in the Meadow	Olive A. Wadsworth
16	Robert of Lincoln	William Cullen Bryant
17.5	There Was a Crooked Man	Unknown
17.5	Christmas Bells	Henry Wadsworth Longfellow
19	Simple Simon	Unknown
20.5	I Saw a Ship	Unknown
20.5	The Man in the Moon	Unknown
22	The Star	Jane Taylor
23	Fairies	Rose Fyleman
24	When I Was a Little Boy	Unknown
25	Flag Song	Lydia Avery Coonley Ward
26	The Bluebird	Emily Huntington Miller
27	The Little Elf-Man	John Kendrick Bangs
28.5	Birthdays	Unknown
28.5	From a Railway Carriage	Robert Louis Stevenson
30	What Do We Plant?	Henry Abbey
31.5	The Little Green Orchard	Walter de la Mare
31.5	Foreign Children	Robert Louis Stevenson
33.5	The Fairies Have Never a Penny to Spend	Rose Fyleman

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
33.5	Farewell to the Farm	Robert Louis Stevenson
35	A Legend of the Northland	Phoebe Cary
36	The Arrow and the Song	Henry Wadsworth Longfellow
37	March	William Wordsworth
38	The Horse	James Stephens
39.5	The Wonderful Weaver	George Cooper
39.5	The Peddler's Caravan	William Brighty Rands
41	Twenty-Fourth Psalm	Bible
42.5	To-day	Thomas Carlyle
42.5	To Mother Fairie	Alice Cary
44	Thanksgiving Day	Lydia Maria Child
45	The Green Grass Growing all Around	Unknown
46.5	October's Party	George Cooper
46.5	Psalm I	Bible
48	The Mountain and the Squirrel	Ralph Waldo Emerson
49	Lady Moon	Lord Houghton
50	Pretty Cow	Ann Taylor
51	Child's Evening Hymn	S. Baring-Gould
52	The Sandman	Margaret Vandegrift
53	Dewdrops	Mary Frances Butts
54	The Voice of Spring	Felicia Dorothea Hemans
55	The Wonderful World	William Brighty Rands
56	Come, Little Leaves	George Cooper
57.5	Ring Out, Wild Bells	Alfred Tennyson
57.5	Cock a Doodle Doo	Unknown
59.5	The Swallow	Christina G. Rossetti
59.5	Little Brown Hands	Mary Hannah Krout
62	Silver	Walter de la Mare
62	Christmas	Nahum Tate
62	Nicholas Nye	Walter de la Mare
64	Can You?	Unknown
65	The Land of Story Books	Robert Louis Stevenson
66	The Windmill	Henry Wadsworth Longfellow
67	The Owl	Alfred Tennyson

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
68	The Night Will Never Stay	Eleanor Farjeon
69	Robin Redbreast	William Allingham
70	Tree-Toad	Hilda Conkling
71.5	Jack Frost	Gabriel Setoun
71.5	I Can	William Allen Butler
73	A Riddle (A Book)	Hannah More
74.5	How the Leaves Came Down	Susan Coolidge
74.5	A Lobster Quadrille	Lewis Carroll
76	The Rock-a-By Lady	Eugene Field
77	The Lamb	William Blake
78	September	Helen Hunt Jackson
79	The Whole Duty of Children	Robert Louis Stevenson
80	Singing	Robert Louis Stevenson
81	The Fountain	James Russell Lowell
82	How the Flowers Grow	Gabriel Setoun
83	The Moon	Robert Louis Stevenson
84	The Frost	Hannah Flagg Gould
85	Song from "April"	Irene Rutherford McLeod
86.5	A Song of Robin Hood's Men	Thomas Love Peacock
86.5	If I Were a Sunbeam	Lucy Larcom
89	Lullaby of an Infant Chief	Sir Walter Scott
89	Milking Time	Christina G. Rossetti
89	The Robin	Laurence Alma-Tadema
91	Winter Time	Robert Louis Stevenson
92.5	The Brook Song	James Whitcomb Riley
92.5	A Child's Grace	Robert Burns
94	October's Bright Blue Weather	Helen Hunt Jackson
95.5	Fog	Carl Sandburg
95.5	Proverbs ("A soft answer—")	Bible
97	Song of the Fairy	William Shakespeare
98	Foreign Lands	Robert Louis Stevenson
99.5	Norse Lullaby	Eugene Field
99.5	Young Night Thought	Robert Louis Stevenson
101	Autumn Fires	Robert Louis Stevenson

GRADE IV

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
1	Barbara Frietchie	John Greenleaf Whittier
2	Mr. Nobody	Unknown
3	O Captain! My Captain!	Walt Whitman
4	America the Beautiful	Katharine Lee Bates
5	A Strange Wild Song	Lewis Carroll
6	The Table and the Chair	Edward Lear
7	The Height of the Ridiculous	Oliver Wendell Holmes
8	The Flight (The Runaways)	Leroy F. Jackson
9	Book Houses	Annie Fellows Johnston
10	Evening at the Farm	John Townsend Trowbridge
11	A Man of Words	Unknown
12	Don't Give Up	Phoebe Cary
13.5	The Quest	Eudora S. Bumstead
13.5	The Blind Men and the Elephant	John Godfrey Saxe
15	Queen Mab	Thomas Hood
16.5	The Lambkins	Christina G. Rossetti
16.5	Nonsense Verses	Edward Lear
18	Little White Lily	George Macdonald
19	<u>The Wind and the Moon</u>	George Macdonald
20	Hiawatha's Fasting	Henry Wadsworth Longfellow
21	We Thank Thee	Unknown
22	How They Brought the Good News from Ghent to Aix	Robert Browning
23	Suppose	Phoebe Cary
24	The Sea Princess	Katharine Pyle
25	The Circus-Day Parade	James Whitcomb Riley
26	There Was a Little Girl	Unknown
27	Christmas Everywhere	Phillips Brooks
28	The Hens	Elizabeth Madox Roberts
29	The Fairies	William Allingham
30	The Song Sparrow	Henry van Dyke
31	Windy Nights	Robert Louis Stevenson
32	The Garden Year	Sara Coleridge
33	What the Winds Bring	Edmund Clarence Stedman

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
34	Seven Times One	Jean Ingelow
35.5	The Boy and the Sheep	Jane Taylor
35.5	The Coming of Spring	Nora Perry
37	The Land of Nod	Robert Louis Stevenson
38	The Rain Song	Robert Loveman
39	Old Susan	Walter de la Mare
40	A Thanksgiving Fable	Oliver Herford
41	An Apple Orchard in the Spring	William Martin
42	The Old Woman of the Roads	Padraic Colum
43	Do You Fear the Wind?	Hamlin Garland
44	The Year's at the Spring	Robert Browning
45	Proverbs (Happy is Man)	Bible
46	Four Things	Henry van Dyke
47	Good Name	William Shakespeare
48	A Farewell	Charles Kingsley
49.5	The Rivulet	Lucy Larcom
49.5	My Heart's in the Highlands	Robert Burns
51	Proverbs (There be four)	Bible
52.5	Up a Hill and a Hill	Fannie Stearns Gifford
52.5	Norse Lullaby	Eugene Field

GRADE V

1	Little Orphant Annie	James Whitcomb Riley
2	The Leak in the Dike	Phoebe Cary
3	Robin Hood and Little John	Unknown
4	Paul Revere's Ride	Henry Wadsworth Longfellow
5	Nathan Hale	Francis Miles Finch
6	Casabianca	Felicia Dorothea Hemans
7	Knee-Deep in June	James Whitcomb Riley
8	John Gilpin's Ride	William Cowper
9	The Bells	Edgar Allan Poe
10	In Flanders Fields	John McCrae
11	The Jumbles	Edward Lear
12	Old Ironsides	Oliver Wendell Holmes
13	The White-Footed Deer	William Cullen Bryant
14	The Wind in a Frolic	William Howitt

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
15	Contrary Mary	Nancy Byrd Turner
16	The Walrus and the Carpenter	Lewis Carroll
17	Hiawatha's Friends	Henry Wadsworth Longfellow
18.5	The Bee and the Flower	Alfred Tennyson
18.5	Auld Daddy Darkness	James Ferguson
20	They Didn't Think	Phoebe Cary
21	Hiawatha's Sailing	Henry Wadsworth Longfellow
22	Song of Marion's Men	William Cullen Bryant
23	Hiawatha's Fishing	Henry Wadsworth Longfellow
24	The Three Kings	Henry Wadsworth Longfellow
25	The Sea	Barry Cornwall
26	May	George Macdonald
27	The Legend of Bishop Hatto	Robert Southey
28	Birds in Summer	Mary Howitt
29	A Boy's Song	James Hogg
30	Hurdy-Gurdy Days	Martha Haskell Clark
31.5	Alice Fell	William Wordsworth
31.5	The Fairies of the Caldron Low	Mary Howitt
33.5	The Rose and the Gardener	Austin Dobson
33.5	Sir Galahad	Alfred Tennyson
35.5	The Battle of Blenheim	Robert Southey
35.5	What's in a Name?	Helen F. More
37	Trees	Bliss Carman
38	Picture Writing	Henry Wadsworth Longfellow
39	Abraham Davenport	John Greenleaf Whittier
40	Psalm 121	Bible
41	Nobility	Alice Cary
42	Travel	Robert Louis Stevenson
43	Battle Hymn of the Republic	Julia Ward Howe
44	Union and Liberty	Oliver Wendell Holmes
45	Aladdin	James Russell Lowell
46	He Prayeth Best	Samuel Taylor Coleridge
47	The World's Music	Gabriel Setoun
48	The Gladness of Nature	William Cullen Bryant
49	I Hear America Singing	Walt Whitman

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
50	In Mercer Street—A Piper	Seumas O'Sullivan
51	The Throstle	Alfred Tennyson
52	Meg Merrilies	John Keats
53	My Heart Leaps Up	William Wordsworth
54	Noble Nature	Ben Jonson
55	Corn Song	John Greenleaf Whittier
56	The Voice of the Grass	Sarah Roberts Boyle

GRADE VI

1	Somebody's Mother	Unknown
2	Out to Old Aunt Mary's	James Whitcomb Riley
3	A Nautical Ballad	Charles Edward Carryl
4	The House with Nobody in It	Joyce Kilmer
5	The Wreck of the Hesperus	Henry Wadsworth Longfellow
6	The Yarn of the Nancy Bell	William Schwenck Gilbert
7	The Village Blacksmith	Henry Wadsworth Longfellow
8	Lochinvar	Sir Walter Scott
9	The Duel	Eugene Field
10	Beth Gelert	William Robert Spencer
11	The Courtin'	James Russell Lowell
12	Jim Bludso	John Hay
13	The Miller of the Dee	Charles Mackay
14	Dear Land of All My Love	Sidney Lanier
15	Limericks	Unknown
16.5	Lucy Gray	William Wordsworth
16.5	An Order for a Picture	Alice Cary
18.5	In the Days When the Cattle Ran	Hamlin Garland
18.5	Lady Clare	Alfred Tennyson
20	Pioneers	Walt Whitman
21	The Spider and the Fly	Mary Howitt
22	Tubal Cain	Charles Mackay
23	The First Snowfall	James Russell Lowell
24	The Night Wind	Eugene Field
25	Jock o' Hazeldean	Sir Walter Scott

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
26	Moon Folly	Fannie Stearns Gifford
27	The Name of Old Glory	James Whitcomb Riley
28	The Old Clock on the Stairs	Henry Wadsworth Longfellow
29	The Last Leaf	Oliver Wendell Holmes
30	The Huskers	John Greenleaf Whittier
31	The Rising in 1776	Thomas Buchanan Read
32	Columbus	Joaquin Miller
33	The Ballad of the Fiddler	Seumas O'Sullivan
34	The Ballad of Trees and the Master	Sidney Lanier
35	The Arsenal at Springfield	Henry Wadsworth Longfellow
36	The American Flag	Joseph Rodman Drake
37	Daisies	Bliss Carman
38	Ellis Park	Helen Hoyt
39	A Sudden Shower	James Whitcomb Riley
40.5	The Planting of the Apple Tree	William Cullen Bryant
40.5	Washington	James Russell Lowell
42	The Angler's Reveille	Henry van Dyke
43	The Rhodora	Ralph Waldo Emerson
44	Warren's Address to the American Soldiers	John Pierpont
45	The Night Has a Thousand Eyes	F. W. Bourdillon
46	To a Butterfly	William Wordsworth
47	Flower in the Crannied Wall	Alfred Tennyson
48	Concord Hymn	Ralph Waldo Emerson
49	To the Fringed Gentian	William Cullen Bryant

GRADE VII

1	Darius Green and His Flying Machine	John Townsend Trowbridge
2	The Leap of Roushan Beg	Henry Wadsworth Longfellow
3.5	The Children's Hour	Henry Wadsworth Longfellow
3.5	Plantation Memories	Irwin Russell
5	King John and the Abbot of Canterbury	Unknown
6	Annabel Lee	Edgar Allan Poe

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
7	The House by the Side of the Road	Sam Walter Foss
8	Horatius	Thomas Babington Macaulay
9	The Old Oaken Bucket	Samuel Woodworth
10	The Charge of the Light Brigade	Alfred Tennyson
11	The Grapevine Swing	Samuel Minturn Peck
12	The Skeleton in Armor	Henry Wadsworth Longfellow
13	A Song of Sherwood	Alfred Noyes
14	Contentment	Oliver Wendell Holmes
15	Three Famous Limericks	Unknown
16	The Lady of Shalott	Alfred Tennyson
17	Find a Way	John Godfrey Saxe
18	Chiquita	Bret Harte
19	Home Thoughts from Abroad	Robert Browning
20	Excelsior	Henry Wadsworth Longfellow
21	Rudolph the Headsman	Oliver Wendell Holmes
22	Delicatessen	Joyce Kilmer
23	The Brook	Alfred Tennyson
24	Four-Leaf Clovers	Ella Higginson
25	The King of Denmark's Ride	Caroline Elizabeth Norton
26	The Herdsman	Hamlin Garland
27	The Yellow Violet	William Cullen Bryant
28.5	Sir Patrick Spens	Unknown
28.5	The Bell of Atri	Henry Wadsworth Longfellow
30	The High Tide on the Coast of Lincolnshire	Jean Ingelow
31	Eldorado	Edgar Allan Poe
32	The Vagabond	Robert Louis Stevenson
33	Daffodils	William Wordsworth
34	Arnold von Winkelried	James Montgomery
35	The Day is Done	Henry Wadsworth Longfellow
36	Hymn to the Night	Henry Wadsworth Longfellow
37	Allen-a-Dale	Sir Walter Scott
38	The Wood-Pile	Robert Frost
39	The Bugle Song	Alfred Tennyson
40	A Vagabond Song	Bliss Carman

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
41	A Song of the Chattahoochee	Sidney Lanier
42	The Builders	Henry Wadsworth Longfellow
43	The Minstrel Boy	Thomas Moore
44	Home, Sweet Home	John Howard Payne
45	The Tiger	William Blake
46.5	Spring	Henry Timrod
46.5	Chicago	Carl Sandburg
48	Psalm 19	Bible
49	Charity	Bible
50	The Landing of the Pilgrim Fathers in New England	Felicia Dorothea Hemans
51	In the Cool of the Evening	Alfred Noyes
52	Tampa Robins	Sidney Lanier
54	The Poplars	Theodosia Garrison
54	Waiting	John Burroughs
54	The Housekeeper	Charles Lamb
56	To a Skylark	Percy Bysshe Shelly
57.5	Invictus	William Ernest Henley
57.5	Magic	Irene Rutherford McLeod
59	What Constitutes a State	Sir William Jones
60	The Flower of Liberty	Oliver Wendell Holmes
61	The Snow Storm	Ralph Waldo Emerson
62	Lead, Kindly Light	John Henry Newman
63	Orpheus with His Lute	William Shakespeare
64	Midwinter	John Townsend Trowbridge
65.5	My Garden	Thomas Edward Brown
65.5	Opportunity	John James Ingalls

GRADE VIII

1	In School Days	John Greenleaf Whittier
2	The Highwayman	Alfred Noyes
3.5	A Nautical Extravagance	Wallace Irwin
3.5	The Owl Critic	James Thomas Fields
5	The Deacon's Masterpiece	Oliver Wendell Holmes
6	Gunga Din	Rudyard Kipling

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
7	The Glove and the Lions	Leigh Hunt
8	Little Giffen of Tennessee	Francis O. Ticknor
9	Her Letter	Bret Harte
10	The Inchcape Rock	Robert Southey
11	The Building of the Ship	Henry Wadsworth Longfellow
12	The Raven	Edgar Allan Poe
13	The Pied Piper of Hamelin	Robert Browning
14	Maud Muller	John Greenleaf Whittier
15	The Burial of Moses	Cecil Frances Alexander
16	Trees	Joyce Kilmer
17	The Pipes at Lucknow	John Greenleaf Whittier
18	The Blue and the Gray	Francis Miles Finch
19	Crossing the Bar	Alfred Tennyson
20	Psalm of Life	Henry Wadsworth Longfellow
21	Woodman! Spare That Tree!	George Pope Morris
22	Skipper Ireson's Ride	John Greenleaf Whittier
23	Yussouf	James Russell Lowell
24	Go Down to Kew in Lilac Time	Alfred Noyes
25.5	The Solitary Reaper	William Wordsworth
25.5	The Heritage	James Russell Lowell
27.5	The Chambered Nautilus	Oliver Wendell Holmes
27.5	The Death of the Flowers	William Cullen Bryant
29	For 'Those Who Fail	Joaquin Miller
30	Polonius' Advice to Laertes	William Shakespeare
31	Night Before Waterloo	Lord Byron
32	Rain in Summer	Henry Wadsworth Longfellow
33	The Cloud	Percy Bysshe Shelley
34.5	To the Dandelion	James Russell Lowell
34.5	Tribute to Lincoln	James Russell Lowell
36	The Trailing Arbutus	John Greenleaf Whittier
37.5	On His Blindness	John Milton
37.5	Opportunity	Walter Malone
39	A Caravan from China Comes	Richard Le Gallienne
40	Gradatim	Josiah Gilbert Holland
41	The Troop of the Guard	Hermann Hagedorn

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
42	Sea Fever	John Masefield
43.5	The Shepherd of King Admetus	James Russell Lowell
43.5	Each and All	Ralph Waldo Emerson
45.5	A Sky-Born Music	Ralph Waldo Emerson
45.5	Stars	Sara Teasdale
47.5	Apostrophe to the Ocean	Lord Byron
47.5	To a Mountain Daisy	Robert Burns

GRADE IX

1	If —	Rudyard Kipling
2	The Barefoot Boy	John Greenleaf Whittier
3	Breathes There the Man	Sir Walter Scott
4	Home Thoughts from Europe	Henry van Dyke
5	The Ballad of East and West	Rudyard Kipling
6	Sheridan's Ride	Thomas Buchanan Read
7	The Vision of Sir Launfal	James Russell Lowell
8	To a Waterfowl	William Cullen Bryant
9	The Torch of Life	Sir Henry Newbolt
10	The Thinker	Berton Braley
11	Tam o' Shanter	Robert Burns
12	King Robert of Sicily	Henry Wadsworth Longfellow
13	The Song of the Camp	Bayard Taylor
14	Work	Henry van Dyke
15	The Spires of Oxford	Winifred M. Letts
16	Abou Ben Adhem	Leigh Hunt
17	The Earl o' Quarterdeck	George Macdonald
18	Hervé Riel	Robert Browning
19.5	Incident of the French Camp	Robert Browning
19.5	Stairways and Gardens	Ella Wheeler Wilcox
21	Lord Ullin's Daughter	Thomas Campbell
22	For A' That and A' That	Robert Burns
23.5	Recessional	Rudyard Kipling
23.5	Thanatopsis	William Cullen Bryant
25	The Burial of Sir John Moore	Charles Wolfe

<i>Rank</i>	<i>Poem</i>	<i>Author</i>
26	The Poor Voter on Election Day	John Greenleaf Whittier
27.5	Break, Break, Break	Alfred Tennyson
27.5	Elegy Written in a Country Churchyard	Thomas Gray
29	The Soldier	Rupert Brooke
30.5	To Autumn	John Keats
30.5	I Have a Rendezvous with Death	Alan Seeger
32	The Quality of Mercy	William Shakespeare

PART THREE
COMPOSITE INDEXES

AUTHOR INDEX OF ALL POEMS IN EITHER THE EXPERIMENTAL OR FINAL EDITIONS

The following composite author index will enable the reader to trace particular poems in their relations with this experiment. For instance, Abbey's "What Do We Plant?" was used in Sections Four and Five of the experimental edition. As explained elsewhere, this means that this poem was tried out in grades two to seven inclusive. The results of the experiment placed it in the third grade. The figures in the second and third columns indicate that the poem will be found in Book 3 of *The Poetry Book*, page 104. The use of a dash (—) indicates the non-appearance of a poem. Thus Addison's "The Spacious Firmament," tried out in grades six to nine, inclusive, had such a low mathematical score as to be practically negligible. It has no place, therefore, in *The Poetry Book*. A dash in the experimental edition column indicates a poem that has been added without being subjected to experimentation.

		Exper. Vols.	Final Vol. Page	
Abbey, Henry	What Do We Plant?	4, 5	3	104
Addison, Joseph	The Spacious Firmament	8, 9	—	—
Alexander, Cecil Frances	All Things Bright and Beautiful	1, 2, 3	2	68
	The Burial of Moses	7	8	79
Allingham, William	Robin Redbreast	2, 3, 4	3	38
	The Fairies	2, 3	4	26
	The Lepracaun or Fairy Shoemaker	—	4	100
	Wishing	3	1	89
Allison, Joy	Which Loved Best?	1, 2, 3	3	50
Alma-Tadema, Laurence	Lambs in the Meadow	1	2	79
	Looking Forward	—	2	30

		Exper. Vols.	Final Vol. Page	
Alma-Tadema, Laurence	The Jay and the Dove	1	2	108
(continued)	The Robin	2	3	96
Arnold, Edwin	The Swallow's Nest	—	4	105
Arnold, Matthew	Sohrab and Rustum	—	9	182
Antrobus, John	The Cowboy	—	8	75
Bangs, John Kendrick	My Dog	—	4	10
	The Little Elf-Man	1, 2, 3	3	34
Banks, George Linnaeus	What I Live For	—	9	151
Baring-Gould, S.	Child's Evening Hymn	1	3	69
Barr, Matthias	Moon, So Round and Yellow	2	1	29
Barrows, Marjorie	Finding Fairies	—	3	88
	The Long Ago Doll	—	2	52
Bates, Clara Doty	Who Likes the Rain?	1	2	87
Bates, Katharine Lee	America the Beautiful	6, 7, 8	4	41
Beckwith, M. Helen	The Story of the New Dress	—	2	49
Beddoes, Thomas Lovell	Dream Pedlary	—	9	145
Beers, Ethel Lynn	Which Shall It Be?	—	6	101
Belloc, Hilaire	Some Beasts	—	2	34
Benét, Laura	Cushy Cow	—	2	63
Bennett, Henry Holcomb	The Flag Goes By	3, 4, 5, 6, 7	3	79
Bible	Against Sloth	—	5	73
	A Proverb	—	5	63
	A Proverb of Solomon	—	4	23
	Charity	8	7	72
	Proverbs	4	3	45
	Proverbs	—	4	45
	Proverbs	—	4	119
	Psalms 1	4	3	131
	Psalms 19	6, 8, 9	7	174
	Psalms 100	4	2	70
	Psalms 103	8	—	—
	Psalms 121	6, 7	5	55

		Exper. Vols.	Final ol. Page
Bible (<i>continued</i>)	Seven Hateful Things	—	4 78
	The Lord Is My Shepherd	2, 4, 7	1 63
	Twenty-Fourth Psalm	5	3 53
Bird, Robert	The Fairy Folk	3	1 42
Björnson, Björnstjerne	The Tree	3, 4, 5	1 82
Blake, William	Nurse's Song	—	2 132
	The Lamb	3	3 65
	The Shepherd	—	5 114
	The Tiger	5	7 86
Bourdillon, F. W.	The Night Has a Thousand Eyes	7	6 17
Boyle, Sarah Roberts	The Voice of the Grass	5	5 128
Braley, Berton	The Thinker	8	9 25
Brewer, Ebenezer Cobham	Little Things	2	2 78
Brock, Emma L.	Jumilhac-the-Grand	—	4 12
Brooke, Rupert	The Soldier	8	9 49
Brooks, Phillips	Christmas Everywhere	6	4 58
	O Little Town of Bethlehem	3	2 77
Brown, Kate Louise	In the Heart of a Seed	1, 2	1 84
	The Tree Buds	—	2 66
Brown, Thomas Edward	My Garden	6	7 87
Browning, Elizabeth Barrett	A Child's Thought of God	4	2 73
	In the Fields	—	8 140
	The Right Way to Read	—	9 2
Browning, Robert	An Awakening	—	9 16
	Hervé Riel	9	9 53
	Home Thoughts from Abroad	7	7 140
	How They Brought the Good News from Ghent to Aix	6, 8	4 53

		<i>Exper. Vols.</i>	<i>Final Vol. Page</i>
Browning, Robert (continued)	Incident of the French Camp	6, 7, 9	9 110
	The Pied Piper of Hamelin	4, 5, 6	8 60
	The Year's at the Spring	2, 3, 4,	
		5, 6	4 78
Bryant, William Cullen	Robert of Lincoln	4, 5	3 111
	Song of Marion's Men	6, 7	5 103
	Thanatopsis	8, 9	9 157
	The Death of the Flowers	9	8 42
	The Gladness of Nature	5, 6	5 127
	The Good Fight	—	8 172
	The Planting of the Apple Tree	5, 6	6 126
	The White-Footed Deer	5	5 167
	The Yellow Violet	6, 7	7 137
	To a Waterfowl	6, 7, 8	9 30
	To the Fringed Gentian	7	6 46
	Kentucky Babe	4	2 12
Buck, Richard Henry	The Quest	4	4 8
Bumstead, Eudora S.	"One, Two, Three"	2, 3	3 14
Bunner, Henry Cuyler	The Canal	7	—
Burnet, Dana	A Child's Grace	2	3 68
Burns, Robert	A Red, Red Rose	—	9 164
	Charity	—	9 45
	Flow Gently, Sweet Afton	—	7 170
	For A' That and A' That	6, 7, 8	9 17
	Happiness	—	9 71
	John Anderson, My Jo	—	8 41
	My Heart's in the Highlands	5	4 79
	Seeing Ourselves	—	8 142
	Tam o' Shanter	8, 9	9 35
	To a Mountain Daisy	7	8 139
	To a Mouse	—	8 52

		Exper. Vols.	Final Vol. Page	
Burr, Amelia Josephine	Mother Moon	2	1	31
Burroughs, John	Waiting	8	7	61
Butler, George O.	A Halloween Meeting	—	2	60
Butler, Samuel	Logic	—	8	59
Butler, William Allen	I Can	3	3	57
Butts, Mary Frances	Dewdrops	3	3	97
	The Silver Boat	—	2	65
	Winter Night	3	1	54
Byron, Lord	Apostrophe to the Ocean	8	8	188
	Night Before Waterloo	8	8	174
	The Destruction of Sen- nacherib	7, 8	—	—
Campbell, Thomas	Lord Ullin's Daughter	9	9	154
Carleton, Will	Flash: The Fireman's Story	—	6	57
Carlyle, Thomas	To-Day	5, 8	3	71
Carman, Bliss	A Vagabond Song	8	7	53
	Daisies	7	6	143
	Trees	6	5	40
Carr, Robert V.	Sleepin' Out	—	4	96
Carroll, Lewis	A Lobster Quadrille	4	3	128
	A Strange Wild Song	6	4	4
	Father William	—	7	19
	The Walrus and the Carpenter	5	5	49
Carryl, Charles Edward	A Nautical Ballad	5	6	12
Cary, Alice	An Order for a Picture	6	6	155
	Nobility	6	5	64
	November	3, 5	—	—
	Suppose	3	1	111
	The Gray Swan	—	6	66
	To Mother Fairie	5	3	52
	What to Look For	—	4	9
Cary, Phoebe	A Legend of the North- land	5	3	54

		Exper. Vols.	Final Vol.	Page
Cary, Phoebe (continued)	Don't Give Up	3	4	69
	Suppose	2	4	44
	The Leak in the Dike	5	5	5
	They Didn't Think	3	5	121
Chalmers, Patrick R.	If I Had a Broomstick	—	2	47
Child, Lydia Maria	Apple-Seed John	—	4	92
	Thanksgiving Day	2, 3	3	44
	Who Stole the Bird's Nest?	2	2	104
Chittenden, William Lawrence	The Ranchman's Ride	—	7	106
Clark, Martha Haskell	Hurdy-Gurdy Days	7	5	125
Clarke, Frances	Who Calls?	—	6	122
Cleeland, Anne Moen	The Sea Maid's Song	—	4	114
Clough, Arthur Hugh	Where Lies the Land	5	—	—
Coleman, Elinor	All This My Pencil Sees	—	9	165
Coleridge, Samuel Taylor	Answer to a Child's Question	2, 3	—	—
	He Prayeth Best	3	5	11
	The Garden Year	2	4	63
Coleridge, Sara	How Sleep the Brave	6, 7	—	—
Collins, William	The Old Woman of the Roads	5	4	32
Colum, Padraic	The Road to the Pool	—	8	185
Conkling, Grace Hazard	Little Snail	—	2	88
Conkling, Hilda	Tree-Toad	5	3	36
Cook, Eliza	King Bruce and the Spider	5	3	23
	How the Leaves Came Down	2, 3, 4	3	29
Coolidge, Susan	Bob White	4	2	107
	Come, Little Leaves	1, 2	3	40
	Frogs at School	1	1	12
	October's Party	2	3	26
	Only One Mother	3	1	90

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Cooper, George	The Wonderful Weaver	5	3	75
(continued)	What Robin Told	—	2	103
Cornford, Frances	At Night	—	6	29
Cornwall, Barry	The Sea	6	5	82
Cowper, William	John Gilpin's Ride	5, 6	5	27
	Report of an Adjudged Case	—	5	88
Craik, Dinah Maria	Green Things Growing	5	—	—
Cressman, Lt. H. E.	The Coxswain's Line	—	6	153
Crew, Helen Coale	Nobody Knows	—	4	113
Cunningham, Allan	A Wet Sheet and a Flow- ing Sea	5	—	—
Daly, Thomas Augustine	Da Leetla Boy	—	5	116
	Between Two Loves	—	8	141
	So Glad for Spreeng	—	9	129
Davies, W. H.	Leisure	—	9	24
Day, Sarah J.	A Spring Flower	—	2	86
	Crocus	—	2	91
Dayre, Sydney	Agreed to Disagree	—	2	95
De la Mare, Walter	Jim Jay	—	6	148
	Nicholas Nye	4	3	82
	Old Susan	6	4	99
	Silver	4	3	124
	The Huntsmen	1	1	44
	The Little Bird	2	—	—
	The Little Green Orchard	4	3	18
Desprez, Frank	Lasca	—	9	124
Dibdin, Charles	The Sailor's Consolation	—	6	60
Dickinson, Emily	A Bird	—	2	100
	In the Grass	—	6	130
	Morning	—	4	7
	The Sun	—	7	129
Dobson, Austin	The Rose and the Gar- dener	7	5	137

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Dodge, Mary Mapes	Snowflakes	1, 2, 3,	1 53
Douglas, Marian	A Good Thanksgiving	—	4 39
Douglas, William	Annie Laurie	—	9 114
Doyle, Francis Hastings	The Red Thread of Honor	—	7 122
Drake, Joseph Rodman	The American Flag	6, 7, 9	6 113
Dryden, John	Alexander's Feast	9	—
Dunbar, Paul Lawrence	Lullaby	4	2 56
Eaton, Walter Pritchard	The Birches	—	2 133
Elder, Lilla T.	There's Room at the Top	—	7 130
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The school has accepted the obligation of helping the child interpret his environment for practical living; do we not also have an obligation to help him to a realization of things of the spirit and imagination? For the majority of children, this experience must come through the school. In poetry, the most accessible of the arts, the teacher has her opportunity. Poetry gives us delight as it carries us along with the rhythmic swing of its lines, and we are enabled to walk with "high hearts of abandon."

There is really no best way to teach a poem. The method must arise out of the situation, the surroundings and background of the children, and the taste of the teacher. There are a few principles that seem acceptable to many teachers: no previous assigning, and the work largely in the class with the teacher until children on their own initiative carry it on out of class; the necessity for the teacher to sense the "key" in which the poem is written, the dominant feeling that pervades it, and to guide children's thoughts toward it. Imaginative realization of the poem as a whole, often from hearing it, is necessary for enjoyment of short poems.

We are including suggestive accounts of the teaching of three poems as they were developed in actual schoolroom situations. "The Rabbit" in grade 1 is illustrative of how a poem may be used as part of a large unit of activity; "Moon Folly" in grade 6 suggests how further activities may arise from the study of a poem; "The Quangle Wangle's Hat" in grade 5 shows how a poem may be read and discussed pleasantly and passed over without further use.

In teaching poetry there will be of course many factors to determine your method of presentation, among them the limitations of time. We hope, however, some phases of these lessons may be suggestive of worth-while ideas.

GRADE I. THE RABBIT

EDITH KING

Brown bunny sits inside his burrow
Till everything is still,
Then out he slips along the furrow
Or up the grassy hill.

He nibbles all about the bushes
Or sits to wash his face,
But at a sound he stamps, and rushes
At a surprising pace.

You see some little streaks and flashes,
A last sharp twink of white,
As down his hidy-hole he dashes
And disappears from sight.

From *Fifty New Poems for Children*. By permission of D. Appleton and Company, publishers.

1. *The project.* This poem found its place naturally as part of a large unit of purposeful activity. After the children had been in the first grade several months and learned to use tools and do simple woodwork, they built a little house. This was not a playhouse. It was a real little house for somebody to live in! And the somebody was a Bunny Rabbit. Every day some of the first-grade children of Central School passed by Mr. Lamb's house, and he often let them come in to see his rabbits. One day he told them they could take the biggest, brownest bunny to school and keep him a whole week if they had a house for him. How they worked on that house! They had to measure and use numbers and lots of things they had not needed before. Bunny's visit was a red-letter week. They made drawings and stories about him that went into

"The Rabbit Book" that each child was to have. Bunny's food was bought and the change counted. It was surprising how many stories the children learned to read about rabbits and other pets.

2. *Immediate background of poem.* One morning after Bunny Rabbit had gone home, the teacher told the story of Raggylug, his dangers in the forest, and his narrow escape from the snake (in *Wild Animals I Have Known* by Ernest Thompson Seton). The children were accustomed to finding some interesting plan for the day by reading a chart pinned on the bulletin board. Today it said: "On the table are eight new stories about Bunny Rabbit." The teacher had placed on the reading table several copies of each of the following books with the places marked:

Winston First Reader: "Peter Rabbit," page 114.

Winston Companion Primer: "Little Bunny's Giant," page 75.

Winston Companion Primer: "Sly Fox and Little Bunny," page 123.

Elson Child Library Primer: "The Three Rabbits," page 61.

Story Hour Primer (Revised): "Baby Bunny," page 82.

Buswell and Wheeler's *Silent Reading Hour First Reader*: "Tracks in the Snow," page 67.

Lewis and Rowland's *Silent Reader First Reader*: "The Little Old Woman and Mrs. Rabbit," page 70.

Skinner and Lawrence's *Little Dramas*: "Bunny Rabbit and the Lion," page 7.

Each child selected the one he thought he would like best and read it. Some of the fast readers had time to read two and even three stories. All of them dealt with the life of rabbits in the open and furnished an immediate background for the poem, "The Rabbit."

When the teacher wrote on the blackboard: "What does Bunny Rabbit do when he lives in the woods?" they

had a number of answers. She joined in the very informal conversation about the rabbit's *burrow*, his food, his good times scampering through the woods, and the dangers he had to face. Then she read them the poem.

3. *Reading by the teacher.* She began the poem very lightly, increasing the movement with "But at a sound he stamps," to a climax at "As down his hidy-hole he dashes," pausing before the last line. The children liked the word "hidy-hole"; one little girl repeated it aloud several times after the teacher had finished reading, and the children and the teacher laughed at the sound of the word.

4. *Informal discussion and reading by the children.* The teacher re-read the first six lines, and the class found five things the rabbit did; some of them were very much like things their Bunny Rabbit did. She read the remainder of the poem, and the children talked of why he "rushed" and "dashed." Then she gave each child a typewritten copy of the poem and asked them to help her read it aloud. Under her leadership they read in concert, making the last lines sound like the action of the rabbit as he dashed into his "hidy-hole," the quiet, quick way rabbits do. Individual children found and read orally each of the five things they had talked about and other phrases the teacher asked for, such as: "The line that means Bunny's tail." The expression "a last sharp twink of white" they liked very much. No mention was made of the words "surprising" and "disappears"; when a child hesitated over the last line, the teacher helped him.

5. *Related activities.* Several children played the rabbit and showed how he "slipped along the furrow," "nibbled about the bushes," and "rushed at a surprising pace,"

while the class played the "sound." At the teacher's suggestion, different children tried how much of the poem they could repeat from memory, referring to the typewritten sheets when they needed help. This was done on several succeeding days, also. A child asked if they might bind the poem in their Rabbit Books. The poem and later some very simple little stories of Bunny's life in the woods with illustrations were added.

If this poem had not been part of a large project, the teacher would very conceivably have begun with the procedure which we have called "the immediate background of the poem." She might also have grouped other poems about animals with this to form a unit for more rapid reading.

GRADE V. THE QUANGLE WANGLE'S HAT

EDWARD LEAR

On the top of the Crumpetty Tree
The Quangle Wangle sat,
But his face you could not see,
On account of his Beaver Hat.
For his Hat was a hundred and two feet wide,
With ribbons and bibbons on every side,
And bells, and buttons, and loops, and lace,
So that nobody ever could see the face
Of the Quangle Wangle Quee.

The Quangle Wangle said
To himself on the Crumpetty Tree,
"Jam, and jelly, and bread
Are the best of food for me!
But the longer I live on this Crumpetty Tree
The plainer than ever it seems to me
That very few people come this way
And that life on the whole is far from gay!"
Said the Quangle Wangle Quee.

But there came to the Crumpetty Tree
Mr. and Mrs. Canary;
And they said, "Did ever you see
Any spot so charmingly airy?
May we build a nest on your lovely Hat?
Mr. Quangle Wangle, grant us that!
Oh, please let us come and build a nest
Of whatever material suits you best,
Mr. Quangle Wangle Quee!"

And besides, to the Crumpetty Tree
Came the Stork, the Duck, and the Owl;
The Snail and the Bumble Bee,
The Frog and the Fimble Fowl
(The Fimble Fowl, with a corkscrew leg);
And all of them said, "We humbly beg
We may build our homes on your lovely Hat,—
Mr. Quangle Wangle, grant us that!
Mr. Quangle Wangle Quee!"

And the Golden Grouse came there,
And the Pobble who has no toes,
And the small Olympian bear,
And the Dong with a luminous nose.
And the Blue Baboon who played the flute,
And the Orient Calf from the Land of Tute,
And the Attery Squash, and the Bisky Bat,—
All came and built on the lovely Hat
Of the Quangle Wangle Quee.

And the Quangle Wangle said
To himself on the Crumpetty Tree,
"When all these creatures move
What a wonderful noise there'll be!"
And at night by the light of the Mulberry moon
They danced to the Flute of the Blue Baboon,

On the broad green leaves of the Crumpetty Tree,
And all were as happy as happy could be,
With the Quangle Wangle Quee.

Soon after the class had read *Alice in Wonderland*, the teacher introduced this poem. She began by saying: "How many children here have played at making up words not in the dictionary just for the fun of it?"

Through very informal conversation the pupils and teacher developed the idea that it is hard for the mind to keep on a straight track all the time and it is good for everybody to "kick up his heels" and play in the queer world of nonsense. From it they can come back to the everyday world of rules and be much more sensible. The teacher asked: "Did you ever use queer, made-up words in a funny story? Listen to this one." The teacher read the poem and the children read it also. They read in a vigorous manner, pronouncing the words just as they were written, as if they understood the meaning of every one of them.

In the discussion that followed, the children decided a nonsense poem has just enough sense in it to make it seem real. But it is none the less enjoyable for all that, and they noticed that in the poem the world was a much happier place when all its inhabitants got together.

In a leisurely, pleasant manner the teacher and pupils asked questions and gave observations. Among them were the following:

Maybe you have seen small fir trees trimmed in such a fashion that they made "good places on which to sun feather beds." Perhaps one like that suggested the poem. Then, did you ever buy a crumpet at the baker's—a sort

of flat, doughy cake, shaped something like the flat tops of the tree mentioned? Maybe that gave a suggestion for the name of the tree. Maybe! But it was a big one, wasn't it? How wide? And this was the hat of that queer chap—what was his name? Why can't you tell how he looked?

There was no shortage of food—just what he liked, too. How do you know? But it takes more than food, even if there is plenty of jam and jelly, to make life enjoyable. What did the Quangle Wangle feel the need of? Then he sent forth a general invitation to the world to come his way—and the world came. Who arrived first? And with what plea? How tactful Mr. and Mrs. Canary were! Do you think Mr. Quee felt highly honored? And after that—the deluge. There was certainly plenty of variety—as much as in a menagerie. And some of the visitors were of the kind you would have to pay extra to see in sideshows. Call the roll. Which visitors would you like to see? Was the Quangle Wangle Quee pleased? What did he look forward to?

When and where did they all begin to move? To what music? Have you ever seen a Mulberry moon? At any rate, what color would it be? Wouldn't that be a beautiful light to dance in! A green floor, a blue musician, one dancer with a light on the end of his nose—fill out the scene—and a mulberry light over all! No wonder they lived happily ever afterward!

GRADE VI. MOON FOLLY

(THE SONG OF CONN THE FOOL)

FANNIE STEARNS GIFFORD

I will go up the mountain after the Moon:
She is caught in a dead fir-tree.
Like a great pale apple of silver and pearl,
Like a great pale apple is she.

I will leap and will catch her with quick cold hands
And carry her home in my sack.
I will set her down safe on the oaken bench
That stands at the chimney-back.

And then I will sit by the fire all night,
And sit by the fire all day.
I will gnaw at the Moon to my heart's delight
Till I gnaw her slowly away.

And while I grow mad with the Moon's cold taste
The world will beat at my door,
Crying "Come out!" and crying "Make haste,
And give us the Moon once more!"

But I shall not answer them ever at all.
I shall laugh, as I count and hide
The great black beautiful Seeds of the Moon
In a flower-pot deep and wide.

Then I shall lie down and go fast asleep,
Drunken with flame and aswoon.
But the seeds will sprout and the seeds will leap,
The subtle swift seeds of the Moon.

And some day, all of the World that cries
And beats at my door shall see

A thousand moon-leaves spring from my thatch
On a wonderful white Moon-tree!

Then each shall have Moons to his heart's desire:
Apples of silver and pearl;
Apples of orange and copper fire
Setting his five wits aswirl!

And then they will thank me, who mock me now,
"Wanting the Moon is he,"—
Oh, I'm off to the mountain after the Moon,
Ere she falls from the dead fir-tree!

From *Myself and I*, Fannie Stearns Gifford. Reprinted by special arrangement with The Macmillan Company, publishers.

1. *Introduction.* Through very informal conversation, contact was made with the children's experience: they recalled stories they had read about the Court Fool, the King's Jester; some had seen the Robin Hood picture in which the Jester's prank of creeping into King Richard's bed saved the king's life but cost the Fool his; some had read Lambs' *Tale of As You Like It*, and one had seen the play. The teacher told briefly of Touchstone's marriage to Audrey and his words: "A poor thing, but mine own." She continued: "Another Fool, Conn, often had to be funny and grotesque to amuse the court when his heart was in other things, beautiful things. Then one winter evening he saw on the mountain something men have often thought they wanted. This is what he said." Without further comment she opened the book and read the poem aloud.

2. *Reading by the teacher.* She read the poem twice so the children might sense it fully. She read with rich tones to color the sense appeal of the lines and "tempo" varied

to suit the movement of ideas. The children laughed and gave themselves up to it when she reached: "Till I gnaw her slowly away."

3. *Informal discussion.* Most of the discussion was carried on by the children, helped by a few questions from the teacher. Books were opened and the poem read silently. They talked of how any one might feel he could catch the Moon when it seems to be "caught in a dead fir-tree." They were led to see that when Conn imagined he could have the delights he was always deprived of, he wanted to share with all the World till each should have "Moons to his heart's desire." This discussion was brief and no attempt at analysis or pinning a moral was made.

4. *Memorization.* Since the children liked the poem it was suggested that they learn it. A beginning was made in class by giving it in concert under the teacher's leadership, referring to the books occasionally as they were needed. The memorization was completed out of class without compulsion.

5. *Related activities.* The teacher suggested that if any members of the class thought of other ways to express the poem, they should try their hands at it. Within a few days several creditable drawings were presented, one attractive decorative drawing of the moon as Conn saw it. Original stories were written in which the character of a Court Fool was sympathetically drawn. Some time later a girl played on the piano a simple original composition that to her expressed the theme of the poem. In an individual book report later in the term a boy stated that he thought Wilde's "Birthday of the Infanta" was like this poem.

The following discussions of other poems found in different volumes of *The Poetry Book* are offered as suggestive of the things that any thoughtful and appreciative person might see in them. They are suggestive only, and an alert teacher will find in the individual situation in which a poem is taught possibilities of importance that may be utilized in making the experience rich, vivid, and personal. These are ideas the teacher might have in mind about the material; the occasion, the surroundings, and many other factors will determine how the poem shall be used. Poetry to function in the lives of children can not follow a conventionalized method.

We appreciate the fact that lack of time will not permit teaching all poems in such detail as these we have outlined. Many do not need teaching in detail.

It is obvious that other types of poems require different treatment. Many of them would find their place naturally in connection with other interests; poems of action would lend themselves to further activities; some would be read pleasantly and passed over, others returned to again and again.

In some of the more detailed studies, line numbers are used. The poems in the text do not have numbered lines, but any teacher wishing to use these studies may easily do so by lightly penciling the number of every fifth or tenth line on the margin of the text.

The Peddler's Caravan (*William Brighty Rands*)

THE POETRY BOOK—3, page 126

"The Peddler's Caravan" is an interesting attempt to express a child's way of looking upon life. Most people never outgrow the desire for wandering. The road holds its imaginative charm. The "vagabond" element is strong. To the child with his limited horizon, the house on wheels, rumbling into his range of vision from the big outside world, holds all sorts of possibilities for adventure.

In most parts of the country it is possible yet on occasions to see some wandering gypsies going about in the fashion of the poem. In an earlier day the itinerant peddler with his van was a common sight. A good preparation for reading this poem would be a discussion of what the children have ever seen in the way of such traveling, how such vans are constructed, what conveniences they have, what their possessors do, and the camp by the roadside.

What wish does the child express?

What mystery is connected with the peddler? (Lines 3 and 4.)

What does the child notice about the windows and the chimney? (He, no doubt, lives in a house with a brick or tile chimney, and has never seen any other kind.)

Who is with the peddler?

What does he have to sell? How does he call attention to his wares?

What is his house like?

How far can he go in it? What words express the noise made in traveling?

Why would you like "to roam" with the peddler man? (To see the world, and then to put it down in a book for the amazement of the folks at home.)

Why would people read it? (People are always curious about distant countries. Captain Cook was one of the greatest and most adventurous of English navigators, and the accounts of his voyages form one of the most fascinating of travelers' tales.)

In reading to the classes express the wide-eyed interest of the child in the wonderful, strange discoveries and startling adventures which the peddler's van suggests to his mind.

The Mountain and the Squirrel (*Ralph Waldo Emerson*)

THE POETRY BOOK—3, page 49

It is a very common mistake to suppose that mere bigness is a test of importance; that there is much virtue in size. This fable points out that the important thing is to occupy the place for which we are fitted, to use to the best of our ability the talents we possess. We have no call to be discontented because we are not giants, or to look down with disdain upon what seems lower in stature. "All service ranks the same with God," says Browning. Only let us be sure that the service is real, and that we render all of it of which we are capable.

How did the mountain try to "squelch" the squirrel?

Why would the squirrel object to being called a "little prig"?

Did the squirrel deny the mountain's "bigness"?

How did he say a year was made up? a sphere?

What advantages did the squirrel concede to the mountain?

What did he claim for himself?

Quote lines 10 and 11. Suppose one did not occupy his place: what would you say of it?

Quote line 17. Try to explain what it means.

On what grounds does the fable suggest that we should have a right to think highly of ourselves? (Would it ever be when we in the least fall short of living up to the best that is in us?)

Does the squirrel's speech seem to you a good-tempered one?

Does it seem better to have had this speech made by the small object than by the large one? (Bigness suggests the bullying note; our sympathies are always with the David and not with the Goliath.)

Seven Times One (*Jean Ingelow*)

THE POETRY BOOK—4, page 104

A talk about birthdays and the happy methods of celebrating them would form a good introduction to this birthday poem. The purpose should be to bring the pupils into the birthday "atmosphere."

Do you think the little girl in this poem had a very happy birthday? Does she seem interested in and on very good terms with everything she finds?

Stanza 1. Where was this little girl when speaking? Why was there "no dew left on the daisies and clover"? How can you tell the day was not cloudy? Can you tell what her arithmetic lesson had been that day? Does that seem to fit into her birthday celebration?

Stanza 2. What makes the little girl feel she is quite old? Why does she feel so superior to the lambs? What excuse does she find for them?

Stanzas 3 and 4. Why does she mention the moon? Do you think she must have looked up toward the sky? Can you see the moon in the daytime? At what other time

had she seen the moon? How did it look then? How does it look now? What does she imagine may be the reason? If so, what does she hope? Does the little girl dislike thinking of the moon in disgrace on this birthday? Why?

Stanza 5. What does the little girl see next? Why does she call him a "velvet" bee? a "dusty fellow"? How had he "powdered his legs with gold"? Have you seen such bees? What does she say to the marshmary buds? Why are they called "brave"? May it be because they do not seem afraid of the bee? (The marsh marigold blossoms hold a yellow powder, which children sometimes call money and shake out in their hands.) Do you think the bee had got some of this gold dust on him?

Stanza 6. What two flowers does she address in this stanza? Why does she want the columbine to open its wrapper? Does she seem to know what all the flowers are like? What does she ask the cuckoopint to do? Can you tell from her question something of the shape and color of that flower?

Stanza 7. What bird does the little girl see? What does she ask the linnet to do? Why does she think the linnet might be afraid to do what she asks? What promise does she make? Why does she say the linnet may trust her? Do you think the little girl feels quite grown up?

Do you like the music of this poem? Do you have any choice among the stanzas? Which ones give you the clearest pictures? Does the poem make you see just how the little girl goes about the meadow, her actions as she finds each new object, the colors and shapes of the flowers, the moon, the linnet, the meadow full of daisies and clover?

The Wind and the Moon (*George Macdonald*)

THE POETRY BOOK—4, page 49

The way of the bully and blusterer is splendidly set forth in this poem. When unable to accomplish what he sets out to do, he takes credit for whatever happens to be the fact. Though the Moon was entirely oblivious to the frantic doings of the Wind, and serenely going on her own way, the Wind still flattered himself that he was the "boss" of the universe.

A talk with the class on the phases of the moon will prepare the way for the imagery of the poem. Notice that the efforts of the Wind begin at the full of the moon and continue through the waning period until the dark of the moon, and on through the waxing to full moon again. By keeping clearly before the eye some of the things everyone has seen, the imagery is vividly present as you read.

What fault did the Wind find with the Moon? What did he threaten to do?

"Out went Moon" (line 7). What had really happened?

"She was there again" (line 13). Explain again what had taken place.

Explain line 19; line 25; line 31. What connection was there between what happened to the Moon and what the Wind was doing?

How did the Wind celebrate his victory? (Lines 37-41.)

Explain line 42.

What effect did this coming back of the Moon have on the Wind? (Line 43.)

Picture clearly what took place as the Wind continued his blowing—especially note the beautiful scene of the full moon. (Lines 49-54.)

Why call the Moon, "the queen of the night"?

Explain the Wind's boast, "What a marvel of power am I."

In what does the humor of lines 56-60 consist?

What does the last stanza tell you of the whole affair?

Why call it a "silly affair"?

Why are "Moon" and "Wind" printed with capital letters?

There are many poetic phrases in the poem that will repay discussion, though too much effort should not be put on the analysis of their meaning. The explanations are to be found in what the reader sees. What pictures do the following passages make you see?

"you stare in the air"

"her one ghost eye"

"I have knocked off her edge"

"larger and nearer the shy stars shone"

"he took to his revels"

"the Moon-scraper the broader grew"

"shone on her throne in the sky alone"

"her one white eye"

How They Brought the Good News from Ghent to Aix (*Robert Browning*)

THE POETRY BOOK—4, page 53

Mr. Browning wrote in regard to this poem: "There is no sort of historical foundation about 'Good News from Ghent.' I wrote it under the bulwark of a vessel off the African coast, after I had been at sea long enough to appreciate even the fancy of a gallop on the back of a certain good horse 'York,' then in my stable at home." He adds that the poem was written in pencil on the flyleaf of a book.

Browning's statement may be regarded as final and we may understand that he invented this stirring adventure about carrying the good news in order to satisfy his fancy for a long gallop. For those who find it necessary for their interest to identify the "Good news," there is no objection to accepting the suggestion that it refers to a treaty made in 1576 by which the Netherlands expected to free themselves from the Spanish power. "Aix might easily have resolved to set herself on fire at a given hour, rather than submit herself and her citizens piecemeal to the torch of the persecutor."

In what way does stanza 1 indicate that the riders are starting on an important errand? How many are there? What are their names? When does the ride begin?

How do you explain the fact that they spoke "not a word to each other"? (Their minds were evidently centered on the importance of their errand and on keeping their horses to "the great pace.")

Why do you suppose the speaker so carefully readjusts Roland's accoutrements? (To make it easier for Roland to do his best.) Just what are you told that he did? Did the making of these changes interfere in the least with Roland's galloping?

Notice all the evidences of the progress of the riders in stanza 3. What shows that they had a limited time in which to get their news to Aix? (Line 18.)

(Lokeren is twelve miles from Ghent; Boom, sixteen miles farther; Düffeld, twelve miles farther. Mecheln is a short distance south of Düffeld. The riders do not seem to have passed through Mecheln but could hear the chimes from the great steeple there. Aershot is fifteen miles from

Duffeld; Hasselt, twenty-four from Aershot. The other villages mentioned seem to have been on the road followed between Hasselt and Aix. How far had they gone between midnight and sunrise?)

Picture clearly all that stanzas 4 and 5 make you see. Notice that this is the first time the speaker has been able to see how his horse is standing the strain. What gives you the impression that Roland understands, and is ready to do his best?

Explain why Dirck groaned as they neared Hasselt. How did Joris console him? Does the poet make you see just what happened to Dirck's horse? From the figures given above you will find that Roos had gone eighty miles: Had he "galloped bravely"?

What tells you in stanza 7 that the day is not one of the best for hard riding? What encourages the two remaining riders?

Why was not Joris's anticipation of a wonderful greeting at Aix realized? Why was it so important now that Roland should last out the entire distance? What shows he is about at the limit of his endurance?

How do you explain all the actions of the speaker in stanza 10? He seemed quite satisfied to have Roland get all the praise. Do you think he deserved some of it himself?

Picture clearly the scene presented by the last stanza. How does the action of the burgesses in regard to the wine show the great extent of their gratitude? (It was their "last measure of wine." Evidently Aix had just reached the end of its resources.) The speaker must be about worn out; why doesn't he let someone else look after Roland?

Does the poem leave you thinking mainly of Roland or of the good news? Do you agree with the speaker in calling him "my horse without peer"? Roland had galloped about a hundred miles. In what time? Ask someone who knows whether such a feat is really possible—except for a Roland.

The Walrus and the Carpenter (*Lewis Carroll*)

THE POETRY BOOK—5, page 49

This selection is taken from the book called *Through the Looking-Glass*. Like *Alice's Adventures in Wonderland* this is a nonsense book. When you get through the looking-glass you need not expect things on the other side to be the same as on this side. Such an account is to be read for the pure delight of the story. There is no use trying to make out what it means. It is just nonsense.

And yet the story hangs together, granting the conditions. The characters are consistent in their lack of "sense" in the usual sense of that word.

This is the long poem which Tweedledee recited to Alice, and to which, in order to be polite, she had to listen. Like the rest of the book it is nonsense, and the enjoyment that comes from the incongruous mixture is the end and reward of reading it.

Picture in your mind the scene described in the first three stanzas. Why could you never really see a scene like this?

Why did the Walrus and Carpenter weep about the sand?

What inducement for a walk did the Walrus hold out to the Oysters? Why did he limit the number?

How did the oldest Oyster receive the invitation?

Are you surprised that the young Oysters "hurried up"?

Notice the list of "many things" of which the Walrus said the time had come to talk. Do these topics seem to be connected in any way?

Why did the Oysters want to "wait a bit"?

How did the adventure terminate? How real were the tears of the Walrus?

Meg Merrilies (*John Keats*)

THE POETRY BOOK—5, page 132

Keats succeeds in a few lines in giving us a vivid picture of the appearance of the old gypsy, of her manner of life, and of the main features of her character. The legend of Meg Merrilies is used by Sir Walter Scott in his *Guy Mannering*. She was regarded as a kind of sybil, one who could see into the mysteries of life. This was no doubt due to the superstitious awe with which people formerly regarded persons who were more or less demented.

The poem has much of the simplicity and quaintness of the old ballad. In the first four stanzas we are given a running account of Meg's methods of life by means of a series of contrasts with our more settled ways. To begin with, she was a gypsy. What does that suggest to you? Then she lived upon the moors, instead of in the villages where most of the people would have been found. The wide, dreary wastes of the Scottish moors suggest a life of isolation and desolation.

What was her bed? her house?

What took the place of apples? currants? wine? books? sisters? brothers?

Do you think the epitaphs on the churchyard tombs would be very good substitutes for books?

Study lines 11 and 12. How could she be with her family and still be alone? We cannot live just as we please, since there are always others to be considered. How could Meg?

What do you learn about her meals?

What do you learn of her occupations from stanzas 4 and 5? Why did she give the mats away?

What do you learn of Meg's bravery in line 25? It doesn't make much difference whether you identify the "Margaret Queen" or not. More than one Queen Margaret are brave in the old stories. In fact, all queens are, by very definition, supposed to be brave.

The idea of Meg's courage is also further emphasized by comparing her to an Amazon in stature. The Amazons were supposed to have been a race of warrior women, large, strong, and fearless. Beauty and delicacy of feature were not theirs; neither are these qualities to be attributed to Meg. To still further emphasize the uncouthness of her appearance, notice the kind of cloak and hat she wore.

Line 29 suggests that the poet was moved with pity for Old Meg. Why do you think he hoped that "her aged bones" might be at rest?

Go back over the poem and mention all the things that make you feel the pathos of Old Meg's life. (That means the things that make you pity her, or feel sorry for her. Even if you laugh at her appearance, and her queer ways, you can still feel their pathos. The humor and pathos of life, its comedy and its tragedy, are closely related.)

In ordinary speech (that is, outside of poetry) would we say "Old Meg she was—" ? "Her bed it was—" ? What would we say instead of "would stare full hard against the moon" ? Would we use "garlanding" and "agone" ?

John Gilpin's Ride (*William Cowper*)

THE POETRY BOOK—5, page 27

This poem should be read for the amusement it furnishes. It has no moral to teach beyond that taught by a hearty laugh. Be sure that you see clearly all the things that happen, in just the order that they happen. The result of reading this poem ought to be a vivid series of moving pictures for the reader.

1. *The decision to take a holiday.* (Lines 1-32.)

Who was John Gilpin?

Who proposed the holiday? Why?

Does the word "tedious" suggest any humorous idea about their wedded life?

Where does Mrs. Gilpin say they will go?

Who are to make up the party?

Why is John not to travel with the rest of them?

Why does he "soon" agree to his wife's plans?

Why does the fact that he is a linen draper suggest the idea of borrowing the calender's horse? What is a calender? Do you think the calender would likely be under obligations to Gilpin?

What did Mrs. Gilpin suggest about the wine for the party? Why take their own?

Why was John "o'erjoyed" at her suggestion? How did he show it?

What hints in this section of the poem that the Gilpins are decidedly close in money matters? Have you ever heard the word "sponge" used to characterize such people?

2. *Preparations for the journey.* (Lines 33-76.)

Why did the chaise stop three doors away?

In what state of mind did the women and children start? Why were they so excited?

Was John ready to start at the same time?

What first delayed him? Why does he place business before pleasure?

Explain line 58. Do we generally use that expression when we cannot find just what we want at the store?

What second delay occurred after the customers went away?

What plan did he hit upon for carrying the bottles?

Would we call them bottles?

Why do you suppose he decided to wear his long red cloak?

3. *John rides farther than he intended.* (Lines 77-156.)

Picture John as he sets out.

Does he seem to be much of a horseman?

How do his efforts to hold on affect his horse?

What did he lose first?

Can you tell the meaning of "rig" from the connection in which it is used?

What happened to his cloak?

Do lines 105-108 confirm your opinion as to why he wore it?

What indicates that Gilpin caused much excitement along the road? How did people explain his speed?

What made people think he carried weight?

Why might he do so in a race?

What did the turnpike men do? Why?

What happened to the bottles? the wine?

Explain lines 117-118.

Would John have used the word "gambols" to describe what he was doing?

What comparisons in lines 137-140?

What happened at Edmonton?

What is the joke in line 148?

Why was the horse not inclined to tarry there?

What comparison expresses the time Gilpin was making?

What brings the poet to the middle of his song?

4. *John comes safe home again.* (Lines 157-252.)

Why was the calender so excited on seeing Gilpin?

Did he think something terrible had happened?

What joke did John make in reply to his question?

Do you think John really felt like joking?

With what joke did the calender answer?

What is the point of line 188?

What offer of hospitality does the calender make?

Do you think John must have been a "funny" looking object at this point in the story?

What reason does he give for not staying?

What does he say to his horse?

Why was his speech "luckless" and his boast "bootless"?

Why did he lose his hat and wig so early on the ride back?

What did Mrs. Gilpin do when she saw him coming back? Do you infer that she was in the habit of looking after Gilpin? Do you think he shows much evidence of being able to take care of himself?

What effect did all the efforts to stop Gilpin have?

Do you get a vivid picture of the final stages of the return ride, with the long string of shouting pursuers after Gilpin?

How did the race result?

In what way had Gilpin made himself famous?

Do you think it likely the wish of the last lines will ever be fulfilled?

(Can you imagine what happened when Mrs. Gilpin got back home?)

Paul Revere's Ride (*Henry Wadsworth Longfellow*)

THE POETRY BOOK—5, page 97

This poem is the first of the series called *Tales of a Wayside Inn*. Longfellow imagined a group of men, friends, but with various interests in life, gathered around the fire of the old Sudbury Inn about twenty miles from Boston. One after another they tell stories to the assembled group. These stories are tied together by a running account of the comment and doings of the persons who make up the group. Three series of tales comprise the finished book. Of course Longfellow had borrowed the general plan from Chaucer's *Canterbury Tales* and other older writings which had used the same scheme for tying together stories that had otherwise no connection.

The old landlord of the inn tells the first story, "Paul Revere's Ride." Longfellow had written this poem some time before the idea of making it a part of this scheme occurred to him. The first line seems to indicate that some old grandfather is telling it to children. Longfellow did not change this expression when he made the poem a part

of the series. We may account for it as an affectionate term used by the older man in speaking to the comparatively young men about him.

Preparation for the study of this poem should include a discussion of the events leading up to the Battle of Lexington such as is given in any school history. Then the places passed through by Paul Revere may be indicated on a sketch map on the blackboard. This can be drawn from any large-scale map of Massachusetts found in an atlas or encyclopedia. Such preparation enables the reader to understand the importance of "that famous day and year," and to follow easily the steps in the story.

Lines 1-5. What do the opening lines tell you of the subject of the story and of the time when it took place? By what illustration are you given a notion of how long ago it was? (The poem was written in 1860; about how old would a man have been who could remember the event celebrated?)

Lines 6-23. What instructions did Revere give to his friend?

Why did Revere propose to be "on the opposite shore"? How did he get across?

Why did he muffle his oars? Do you know how he probably muffled them?

Picture clearly the scene as he crossed. What made the "Somerset" look like "a phantom ship"? Did Revere cross between the ship and the rising moon, or on the side of the ship away from the moon? How can you tell? (These last points are important if you are to see the picture correctly.)

Lines 24-56. What did his friend find out about the movements of the British? Tell just how he got his information. What do lines 31-38 make you see? Do you think one would have a pleasant feeling under the circumstances described? Why did the climber pause a moment when he reached the highest window?

What does the poet call the churchyard? Does that seem a fitting name for it?

What did the sound of the night-wind make him think of? (Remember that "All is well" was the expression by which the sentinel indicated that nothing disturbing had happened.)

What were the tents in this encampment?

What feeling took hold of the friend as he looked out?

Why did the "spell" last but a moment?

What was the meaning of the "line of black"?

Lines 57-73. With what feeling did Revere wait for the signal?

What five actions show this feeling?

Why did he wait after seeing the light in the belfry? What do you think is meant by the expression, "the bridle he turns"?

Lines 73-110. The ride itself is presented in five stanzas, and in such a way that we have a vivid sense of dramatic rapidity. This effect is created by allowing us to have glimpses at intervals which are distinctly marked as to time and place. Keep in mind that the moon is at the full.

What do you see and hear as the rider passes through the village of Charlestown?

What causes the quick changes mentioned in line 74?

"That was all!" Was it all? (Outwardly there was nothing but a man on a hurrying horse riding madly along. But such an event means something, has a cause. The idea behind the event is the important thing.)

In what sense is line 78 true?

Lines 79-80 may be regarded as expressing the central thought of the poem. Explain their meaning. (Of course such a "spark" might create a great fire, but that is not what the poet means. The "spark" is the patriotic spirit of resistance to oppression which leads the people to rise in defense of what they regard as their rights. That spirit led Revere to rouse the "minute men," and the spark struck out by the steed as a result of Revere's ride is very fitly thought of by the poet as the spirit of liberty itself.)

What do you see and hear in lines 81-86?

As you listen, what impression does line 85 give you of the speed at which Revere is going?

What village did he reach at twelve o'clock?

What do you see and hear and feel as you read lines 87-92? (That is, what picture do you have? All those things imagined as coming through the senses make up the pictures. In this case, are they the things you might naturally expect at midnight in a village near a river? Attention may be called to the fact that we have now identified ourselves with the rider, and see the things he sees, while heretofore we have been looking on from a distance.)

Picture the passage through Lexington.

What made the weathercock "swim in the moonlight"?

By what fancy does the poet explain the "spectral glare" of the meeting-house windows? (What is the real explanation of this glare?)

What signs of the morning as Revere entered Concord?

What do lines 107-110 tell you? (Notice that Revere's ride ends at Concord, which was the objective point aimed at by the British. The attention so far has been centered entirely on the ride, and by these lines we are brought back to the results of the ride and prepared for the account of the fight.)

Lines 111-118. What vivid pictures of the battle do you get from these lines?

Why do you suppose the poet is careful to tell you the British troops were Regulars and that their opponents were farmers? How did the farmers make up for the inequality in training? What would be the point to the movement pictured in line 116? (Some readers may need to be reminded that the fences and farmyard walls in this part of New England were made of stone. In what way would that be an advantage to the "farmers"?)

Lines 119-130. The last stanza brings us back to the ride itself, and emphasizes its meaning in our national history.

How is "his cry of alarm" (line 120) explained in line 122?

What meaning then does the word "alarm" have here?

Do you think "word" in line 124 means just a single word of some kind that he uttered? Explain fully.

State in your own words what you think is meant by lines 125-130.

What feeling do these lines express about the future of our nation?

Sir Galahad (*Alfred Tennyson*)

THE POETRY BOOK—5, page 59

There are certain moods of the human soul that are too subtle for explanation. Sometimes a great artist or a poet can present these moods in such a fashion that we grasp more or less of their meaning through sympathy. Tennyson was particularly successful in picturing for us certain sides of the mystical element in religion as it worked itself out in knightly ideals.

"Sir Galahad" has been popular ever since it was first published in 1842. The rapturous and confident joy of the knight in his own strength of hand and heart are set forth with such dramatic power that we catch some, at least, of the ecstasy of his spirit. The fearless courage that never quails, the singleness of purpose with which he rides in search of the Holy Grail, pass into our own hearts and make them reach out for the purity of spirit that gives us the "strength of ten." Sir Galahad has become the type of the self-devoted idealist.

The preparation for studying this poem should consist of a discussion of knighthood, of the training which chivalry demanded of candidates, of the vigil before the altar, of the elaborate ceremony connected with taking on the state of knighthood. Much material for this preparatory work can be found in the story of the Holy Grail in Tennyson's *Idylls of the King*; in Maude Radford Warren's *King Arthur and His Knights* (Rand McNally & Company, Chicago); in Elizabeth Harrison's "How Little Cedric Became a Knight" in the little book called *In Story Land* (published by the Chicago Kindergarten College), and especially in Gautier's

Chivalry (Routledge). A copy of Sir Frederick Watts's well-known painting of Sir Galahad can easily be found and will help the pupils in visualizing the knight.

The poem is difficult to explain. Tennyson is at his best here as a "seer," and many things can be "seen" that cannot well be explained. Tennyson said once, when asked to explain a passage in his poetry, that the power of explaining condensed expressions of human emotion was very different from the power of writing them. Hence the importance of helping the pupils to visualize ("see") clearly.

The first stanza is a vivid picture of a tournament and the part Sir Galahad plays in it. Sir Galahad tells you in the first four lines, what he does and why he can do it. Then he suggests the whole course of the combat, beginning with line 5.

What feats of strength does Sir Galahad perform? (Lines 1 and 2.)

How does he explain his superiority?

How much superior was he to all others in the tournament? (Line 3.)

(Be sure that the pupil has a clear understanding of the tournament. The lists may be compared to a football field with spectators all around. At either end the knights line up in opposing groups, in full armor and on horseback. At a signal on the trumpet the two parties dash toward each other and meet with a terrific shock in the center. The combat continues until one side or the other wins, when the victors are showered with flowers.)

Read the line that describes the signal for the fight.

Read the lines that describe the clash and what follows it.

Read the lines that tell of the honor paid the victors.

Notice the strong appeal to the ear made in this stanza. Point out the expressions that carry sounds. Observe that the language used imitates the sound to be suggested. What odors are brought to you in lines 11 and 12?

Does Sir Galahad have a high regard for women? (Lines 15-16. It was the duty of a true knight to rescue all distressed damsels.)

Do you learn from stanza 2, however, that some other motive is stronger in him than human love? (Lines 17-22.)

What is the ideal for which he strives? (Line 24.)

How does he try to attain this ideal? (Line 23.)

Thus Sir Galahad starts on his search for the Holy Grail, the finding of which demands absolute purity of heart. It is no easy effort, as you may well imagine, and the tests will be many and severe. The slightest wavering would mean failure. Stanzas 3, 4, and 5 are records of experiences on his lonely search.

Relate the incident given in the third stanza.

What does line 25 tell you about the time of day? Do you know what the "stormy crescent" is? (The "crescent" is the new moon, which at certain seasons is supposed to indicate "falling weather" because it appears in such a position that water would run out of its concave surface.)

How is Sir Galahad guided? (Line 26.)

What effect does this light have on the forest?

What noise does he finally hear? Whence does it come?

Is there anything mysterious about this "secret shrine"? (Don't fail to observe that the light that led was also mysterious. It seems to have no definite center. It is just a strange, moving "glow.")

Relate the incident on the lonely mountain mere.

In what respects was the bark a "magic" one?

When does this vision come to Sir Galahad? (Line 40.)

What signs precede it? What is an "awful light"? (One that produces the feeling of awe.)

Can you see this vision clearly? What indicates that the angels glide through the air in the vision? (Lines 43 and 44. The Holy Grail, according to the legends, was the cup from which Christ drank at the last supper and in which Joseph of Arimathea caught some of the blood of Christ as he hung wounded on the Cross. What expression in line 45 does that explain?)

What became of the "blessed vision"? (Lines 47 and 58.)

How did Sir Galahad feel on its disappearance? (Line 46. This line means that just as the captive bird beats the bars of the cage in an effort to escape, so Sir Galahad's spirit struggled against the prison of the body that held it captive, in its longing to follow the departing vision.)

Relate the experience set forth in stanza 5.

What time of day? of year?

Point out passages that tell you of the weather.

Where does the "glory" lead Sir Galahad? (Line 57.)

What does he find there?

Are you impressed with the fact that it would be very uncomfortable traveling?

What makes Sir Galahad oblivious to all these discomforts? (Lines 55 and 56, 59 and 60.)

You can now see that the experiences related in stanzas 3, 4, and 5 are typical of many others. Through the lonely and waste places of the earth the gleam that radiates from the Holy Grail leads Sir Galahad on. Though never quite securing the Grail, the dark forest glows with it (stanza 3).

Its awful starlike glory slides down the dark tides of night on the lonely mountain (stanza 4). Its spreading glory "gilds the driving hail" (stanza 5). Always before his vision are the evidences of its presence, and always the knight presses toward it.

The last two stanzas summarize the results in character attained by Sir Galahad through all his experiences: the hope, the joys, the confidence that is unshaken. The state of mind which the poet is trying to have us realize cannot be better summed up than by the term "ecstasy," a strange exaltation and exhilaration of spirit that lifts Sir Galahad out of and makes him unconscious of the limits of this world.

What kind of hope is his? (Line 62).

For what does he yearn? Can you tell what foretaste of heaven Sir Galahad refers to in line 64?

On what does he muse? What sights and odors appear in this state of joy?

What effect on his sense of worldly reality does all this musing have? (Lines 69-72. Sir Galahad may be said to have hypnotized himself by his constant dwelling upon the attainment of perfection—to have put himself under a "spell.")

While in this exalted state, what vision of encouragement comes to him? (Lines 73-80).

With what kind of feeling does he go on in his search, as a result of this vision? (Determined confidence.)

What expressions in the last four lines indicate that he knows the way still ahead of him is long and dangerous?

In concluding the study of "Sir Galahad" there are certain points that may be dwelt upon. In the first place, it is splendidly imagined. The sights and sounds and

odors come to our minds almost with the force of the realities themselves. The structure of the story of Galahad's career is dramatically conceived. There is the picture of his success in the outward events that delighted knighthood (stanzas 1 and 2), the vivid glimpses of his unfaltering pursuit of the "light" (stanzas 3, 4, and 5), the clear suggestion of his supreme exaltation (stanzas 6 and 7). We are thus led to see that while the mystic is the leading note in his character, there are also present in it the knightly ideals of prowess and courtesy. He is never without his armor, always ready to do battle in behalf of the distressed. While he does not deny the force of human affection (lines 13 and 14), he denies himself its possession because of the stronger appeal of the "mightier transports" (lines 17 to 24). There is always in his heart the continued passionate craving after absolute purity. But he will

" . . . battle till the end,
To save from shame and thrall."

His motto might well be that of the old Romans: "The Gods hear those who pray with their harness on."

(Even if much of this interpretation should prove beyond the understanding of children, there are many values in the poem that they can appreciate. The vivid and clear-cut pictures, the power and delicacy of passages, the confidence and singleness of purpose—these are all within the range of their direct appreciation.)

Beth Gelert (*William Robert Spencer*)

THE POETRY BOOK—6, page 8

In many old books of selections this poem was credited to Robert Southey, probably growing out of the fact that one of Southey's long poems, "Madoc," has the same location for its principal scene. But this version of the "Beth Gêlert" is the work of William Robert Spencer, who lived from 1769 to 1834. Spencer wrote nothing else that is widely remembered. He belonged to the aristocracy, wrote largely society verse, made translations from the German, lived an extravagant life, and never collected his fugitive writings. In fact, he looked with contempt on the whole tribe of writers. This spirited telling of the pathetic Gêlert legend in the old ballad form has kept its author's name alive for more than a century, and has now firmly fixed itself among the old favorites.

At the foot of Mount Snowdon to the south, in Wales, is the beautiful little village of Beddgelert. It takes its name from this famous legend of Llewellyn's hound. A pile of stones in a shady, retired spot a short way from the village is pointed out to visitors as the hound's grave. The Welsh name Beddgelert, or Beth Gêlert, as the softened English pronunciation is written, means "the grave of Gêlert."

It is interesting to know that the legend of the Beth Gêlert is not confined to Wales alone. Like most of the well-known legends that have interested humanity, this one of the faithful hound is widespread. Similar legends are told of places in Ireland, France, India, and Persia.

It is well to begin by reading the poem through rapidly for the main points in the story. That will give an outline

for more detailed study, and cause the details to fall into their proper places as mastered.

Now study the incidents in detail. To begin with, the story may be divided into a series of sections or chapters and headings given to each as below. Then the items under each should be clearly mastered.

1. *The start for the chase.* (Lines 1-20.)

How were the spearmen and hounds summoned?

What does line 2 tell you about the spirit of those engaged in the hunt?

Why did Llewellyn blow "a louder blast" and give "a lustier cheer"? Notice that the word "lustier" means more vigorous or powerful.

Why is Llewellyn surprised at Gêlert's failure to come?

Point out all the expressions in lines 9-20 that tell you what a wonderful hound Gêlert was. Do not fail to notice that Gêlert was a gift from King John himself. What does this tell you about Llewellyn's standing?

2. *The chase spoiled by Gêlert's absence.* (Lines 21-28.)

Try to hear the sounds indicated in lines 21-24.

Have you ever listened to the "gallant chidings" of a number of dogs on the scent? Have you noticed how sounds are echoed sometimes in build-ings or among hills? That will explain lines 23 and 24.

What effect did Gêlert's absence have upon his master's pleasure in the hunt? upon the amount of booty taken?

3. *Gêlert meets his returning master.* (Lines 29-40.)
 In what state of mind did Llewellyn return from the hunt?
 Where was Gêlert awaiting him?
 What shows Gêlert's joy at seeing his master?
 Why is he called "truant"?
 What caused the chieftain to stand "aghast"?
 What effect did his look of "fierce surprise" have upon Gêlert? (Lines 38-40.)
4. *The search.* (Lines 41-52.)
 Why did Llewellyn hurry on?
 What did he find everywhere?
 What led him to fear for the safety of his child?
 Do you think the signs were enough to account for his "terror wild"?
5. *The killing of Gêlert.* (Lines 53-60.)
 What conclusion had the father reached? (Line 53.)
 What does the term "Hell-hound" tell you of his change of feeling toward Gêlert? (The three-headed dog that guards the entrance to hell and tears the spirits to pieces is called Cerberus. If possible, read the account of Cerberus in Dante's *Inferno*, Canto VI, and you will better understand the comparison.)
 Would a "frantic" person be apt to have much self-control?
 What did Llewellyn do as a result of his frantic fear for his child?
 Why did he have no pity for Gêlert's "suppliant looks"? (If Gêlert could only have spoken instead

of looked what was in his mind! The pathos of the dumb animal in his helplessness is strongly brought out.)

Try to explain lines 59 and 60.

6. *The babe found.* (Lines 61-72.)

What led to the finding of the infant?

Why had Llewellyn missed him in his search?

What explanation did he find of all the signs that had driven him frantic?

7. *Llewellyn's grief.* (Lines 73-95.)

What truth was now clear?

How would this account for Llewellyn's pain?

Why was his woe all vain?

What kind of monument was raised over Gêlert's grave?

How do you explain the fact that spearman and forester were always greatly moved, or touched with grief, when they passed the grave?

What proved Llewellyn's sorrow?

What shows that he gave up the hunt?

Try to explain lines 90-92. Do you suppose a feeling of remorse made him hear "poor Gêlert's dying yell"?

How long does the poet tell you this spot shall be called by its present name?

In what way is it a "consecrated spot"?

In reading orally, take pains to bring out the opening cheer and gayety of the hunt, the growing disappointment at Gêlert's absence and the consequent failure of the hunt, the growing amazement and terror on the return, ending

in the frantic and unreasonably vengeful slaying of Gêlert, the joy at finding the child unharmed, the violent reaction to grief and regret for the slain hound, and finally the more sustained and subdued but unending sorrow for "poor Gêlert."

Lochinvar (*Sir Walter Scott*)

THE POETRY BOOK—6, page 150

This very popular modern ballad is taken from Scott's *Marmion*, where it is represented as sung by Lady Heron at the court of King James of Scotland. This dramatic telling of the story of a bold and adventurous hero has long made Lochinvar a favorite type of the gallant lover.

What in stanza 1 makes it clear that Lochinvar is not on a warlike expedition?

What do you learn about his steed?

In what respects was Lochinvar superior to all other knights?

How do lines 7 and 8 make clear that he was in a hurry?

What do lines 9 and 10 make clear about the reason for his haste?

What does line 11 tell you of the accepted bridegroom? Contrast these qualities with those of Lochinvar in line 5.

Why do you think it would be any test of boldness to enter Netherby Hall?

Who challenged Lochinvar's presence there? Why "with his hand on his sword"?

Who should have challenged Lochinvar? Why didn't he?

What tells you that Ellen's father did not favor Lochinvar?

Explain the comparison in line 20.

How did Lochinvar explain his presence at the wedding party?

Do lines 23 and 24 seem a very gallant thing for Lochinvar to say? How do you explain?

What four steps in drinking a health are mentioned? (Do not make the mistake of supposing that Lochinvar "threw down the cup" because he was angry. It may correspond to the more modern custom of breaking the glass out of which a health has been drunk, as a still further mark of honor. Or, more likely, it is here in keeping with Lochinvar's pretense that he doesn't care if he has lost Ellen. The fact that she has touched the rim of the cup with her lips gives it no sacredness to him, so he pretends.)

At any rate, what did his drinking her health cause her to do? (Lines 27-28.) Do you think Lochinvar learned anything from her actions?

Why would Ellen's mother have barred the dancing if Lochinvar had not been too quick for her?

"Never a hall such a galliard did grace"—what made it so splendid?

Did the father and mother and bridegroom enjoy this scene? How can you tell?

What did the "bridesmaids" whisper to each other? How do you explain what they thought?

What surprise did Lochinvar spring on the wedding party? Picture the quick succession of events in lines 37-42.

Do you see now why the poet took such care to tell us right at the start that "through all the wide Border his steed was the best"?

Does it seem from lines 43 and 44 that the steeds of the Border were pretty well represented in the chase?

Do you agree with the conclusion suggested by the question of the last two lines?

Tell all the things that make you like *Lochinvar*, and glad that he won.

Suppose the bridegroom had been a different sort of man: would it have changed your feeling about the matter?

"None but the brave deserves the fair"—do you agree?

King John and the Abbot of Canterbury (*Author unknown*)

THE POETRY BOOK—7, page 14

In printing this amusing old ballad it has seemed wise to give it in something near its original form. The quaintness of some of its phrases, its "bad grammar," its strange spelling, are all in keeping with its time and spirit. They may serve to tell us that our language was not always spoken and written in the form that we are taught is correct today. The strange-looking words will usually give no trouble if pronounced just as spelled. Read the story largely for the amusement and entertainment in it, and let the making out of the quaint language be a part of the fun.

The old folk ballads flourished in the thirteenth, fourteenth, and fifteenth centuries. They do not seem to have been the work of individual authors but rather to have grown out of the activities of the common group. At any rate, if they had individual authorship we have no records of the fact. They were not written down but passed on by oral repetition. For that reason some of them exist in more than one form. They tell simple stories in a very simple sing-song rhythm and were sung to very simple

tunes, the tune being repeated for each stanza. This accounts for the ease with which the memory can hold the words.

The first two stanzas introduce the two characters of the title. What does the first stanza tell you of King John? What does the second tell you about the prosperity of the Abbot?

What report reached King John about the style in which the Abbot lived?

What charge does the king make against the Abbot?

How does the Abbot defend his style of living?

Does the king seem to have made up his mind in advance about condemning the Abbot?

On what condition does he say the Abbot may live?

State clearly the three questions the Abbot must answer. Do they seem to you easy questions?

What excuse did the Abbot give for not trying to answer at once? How much time did he ask?

Do you think the king grants the delay because he really hopes to have the questions answered? What do you think his real motive is? (Line 40.)

How does the Abbot spend most of the three weeks? Does he learn the answers? (Keep in mind that Cambridge and Oxford are the seats of the two great universities of England. If the wise men ["doctors"] of these centers of learning could not tell him the answer, he would naturally think the case hopeless.)

In what kind of humor did he reach home?

Does his reply to his shepherd show that he has given up all hope? Does he state the three questions to the shepherd just as the king had stated them to him?

What plan does the shepherd suggest? What does he say will make it easy to carry out this plan?

Why, do you suppose, the Abbot is so willing to let the shepherd go richly furnished?

How is the shepherd received by the king?

Notice that the questions are put one by one. How does the shepherd answer the first? How does the king receive the answer?

Try to determine why this answer pleased the king, or, at any rate, why he could not well refuse to accept it. (Could the king have well insisted on being ranked as worth more than the Savior? Would it naturally flatter him to be ranked immediately below?)

How does the shepherd answer the second question? What does the king say of this answer?

How does the shepherd answer the third question? How does the king receive this answer?

Are you surprised that the king enjoys the answers? Or, that he offers to make the shepherd Abbot? Why does the shepherd refuse this offer?

How was the matter finally settled? Does the last stanza make you think more or less of King John?

Do you think the king had any answers in mind to his own questions? Are they simply what we call "catch" questions, a sort of conundrum? Does it take learning or merely natural cleverness to devise an answer?

Is the shepherd a "fool," as he calls himself, or the wisest man of the three? (Does your answer to this question suggest why the common people evidently enjoyed this old ballad?)

The Brook (*Alfred Tennyson*)

THE POETRY BOOK—7, page 147

The stanzas given here are portions of a much longer poem, called "The Brook," although they are a unit in themselves and are generally printed by themselves in readers and other compilations. Their setting, in brief, is as follows: Lawrence Aylmer, after an absence of twenty years in India, has returned to the scene of his early life in England. Sitting by the side of the old familiar brook, he recalls certain scenes of his youth and the changes that have occurred since. Here he had parted from his poet friend Edmund, who had gone to Italy in a vain search for health. Edmund had made a song in which the brook expressed itself, and as Lawrence goes on with his reminiscences he quotes this song in groups of stanzas, four in number. These groups are easily recognized as each one closes with the line

"But I go on forever."

Thus the brook flows through the poetic landscape as through the real one, adding music and a background to a beautiful idyllic story.

(Among the Victor records is a very beautiful rendition of this poem by Alma Glück. If the class could hear this it would serve most admirably to form an "atmosphere" for the appreciation of the poem.)

In reading the poem orally keep in mind that the brook is never loud, that its rate of movement is regular, slowing up a little in places, quickening a little here and there. The voice must respond to the movement of the brook as that is carried to your ear and eye by the brook's voice. Hence the necessity of keeping ear and eye on the alert.

The first three stanzas give in general the course of the stream. In what kind of place does it rise? How can you tell? Through what kind of country does it flow? Do you suppose there were just thirty hills? or twenty thorps? or half a hundred bridges? (These are examples of the use of a definite for an indefinite number.) What contrast between human life and the brook is made in the third stanza? How many times is this contrast repeated in the poem? Does it not seem much like a chorus? And does not the chorus generally repeat the important idea to be held in mind?

The second group of three stanzas deal mainly with the noise made by the brook and seem to center around the word "chatter." Pick out all the expressions that indicate sounds, or that give any characteristic trait of the brook.

The third group of three stanzas tell what the brook carries along with it on its winding way. Name these things.

The fourth group of four stanzas follow, in the complete poem, the happy ending of a love affair. Do these stanzas seem to be in keeping with that idea? Are they full of a gentle tenderness, and a quiet, delicate beauty and joy? Why are forget-me-nots appropriate for "happy lovers"? Explain "I gloom, I glance." ("Pass into shadow and then suddenly into sunlight.") What causes the brook to "linger" and "loiter"?

Select stanzas that make vivid pictures for you.

Select stanzas that you like for their music.

The House by the Side of the Road (*Sam Walter Foss*)

THE POETRY BOOK—7, page 12

Perhaps no other poem published in recent years has been so inspiring to multitudes of readers. Human friendliness so wide in its reach that it can take in all who travel the "highway of life" is an ideal infinitely more satisfying than place or possessions, whether worldly or intellectual. The following quotation tells how the poem came to be:

"Admirers of Sam Walter Foss's poem, 'The House by the Side of the Road,' are many. The story of his writing it is known to few. He was an enthusiastic traveler, and on one of his trips through New England he came, at the top of a long hill, to a little unpainted house set almost in the road, so near it was. Near one side was a queerly constructed sign-post finger, pointing to a well-worn path and a sign, 'Come in and have a cool drink.' Following the path, he found in the side of the bank some distance from the house a spring of ice cold water into which a barrel had been sunk, and above which hung an old-fashioned gourd dipper. And on a bench near by—a wonder—was a basket of fragrant apples, with another sign, 'Help Yourself.'

"Scenting a story, he went back to the house where he found a childless old couple in straitened circumstances, with the rocky farm as their only source of livelihood. But it was rich in the delicious spring water and an abundance of fruit, so the sign was placed guiding to the water, and from the time of the ripening of the first purple plum to the harvesting of the last red apple, a basket of whatever fruit might be in season was placed near, that anyone passing might rest upon the long hill and refresh himself.

"The old gentleman explained that they were too poor to give money, so took this way to add their mite to the world's well-doing.

"The beautiful thought and its real helpfulness so impressed Foss that he immortalized with his pen the spirit of the ideal home."

What desire does the speaker utter in lines 7 and 8? Notice that these lines are repeated several times; that must be because they express the main idea of the poem.

Read the lines that describe "hermit souls," "souls, like stars," "pioneer souls." In what respect are these all alike? How do they contrast with the ideal of lines 7 and 8? (It is very important to bring out clearly this contrast between those who live apart from the currents of common life and the desire of the poet to dwell near by and be a part of the common experiences of mankind. The meaning of the lines may be deepened by giving some details of the lives of the hermits of earlier Christian times, some information about the immense distances of certain stars from their nearest neighbors, some account of how the pioneers marked the roads through the trackless forests by "blazing," or chipping the bark off, the trees.)

How does the second stanza show that the speaker puts himself on a level with mankind in general? What words tell you he wishes to avoid anything like a superior attitude? Try to make perfectly clear and definite what is meant by sitting in the "scorner's seat," and by hurling the "cynic's ban." Any assumption of superiority would illustrate.

Into what two classes may those going along the "high-way of life" be divided? (Lines 19 and 20.) To which class do the "smiles" belong? the "tears"? How can you

tell that the speaker is equally sympathetic toward both classes? (Line 21.) How does he explain this equally kind attitude toward both the successes and the failures? (Line 22.) Do you think one could really be "a friend to man" without a sympathy broad enough to take in all classes of men?

What do you think "brook-gladdened meadows" are intended to represent? "Mountains of wearisome height"? "the long afternoon"? "the night"? Does it seem correct thus to picture life as made up of mingled joys and cares? How does the speaker differ from "a man who dwells alone"?

The fifth stanza repeats the ideas of the second: (1) the poet's kinship with the whole "race of men," and (2) his desire to be a "friend to man" rather than a scorner or a cynic. In what qualities does he assert his kinship? Do you think that would be true of everyone? *Of you?* If so, ought it naturally to make one feel more kindly toward other people? Are we too apt to assume a superior attitude; to think that we know more or think more correctly than our fellows? Do you think we could be of help by merely cheering and encouraging others, even if we could do nothing in a material sense to aid them?

The Glove and the Lions (*Leigh Hunt*)

THE POETRY BOOK—8, page 18

The incident upon which this poem is founded has been made the subject of poems by Schiller and Browning as well as by Leigh Hunt. Hunt's version is simply told and has the advantage of being dramatically presented.

The poem goes back to the days of chivalry—Francis reigned in the first half of the sixteenth century. His court

was a very gay one, as this story shows, and his followers worked hard to entertain themselves with fights in the arena and with the knightly gallantries of love. Willingness to face danger was a test of manhood. But Francis and his courtiers were not without common sense, as the sequel showed.

What kind of king was Francis?

Why is the fighting of the lions called a "royal sport"? (In line 6 they are referred to as "royal beasts." Why?)

Picture the scene as you see it from stanza 1.

Besides the king, what individual is singled out for mention? Why?

In what sense was it a "crowning show"? (Line 6 suggests the answer.)

Describe the fighting of the lions as presented in the second stanza.

What remark did it lead Francis to make? What did he mean by it?

What did the King's remark put into the mind of De Lorge's love? Study carefully the words that express her thought. Did she really want to find out if De Lorge loved her, or did she want the great crowd around to see what a knight would do for her? What did she mean by saying to herself "the occasion is divine"?

"Great glory will be mine." In what sense would this be true?

How did the lady indicate that she wished De Lorge to return her glove?

What did his bow in answer indicate?

Did De Lorge, as the lady thought he would, do a wondrous thing?

Was it done to show his love? (This is a very important question. De Lorge did a foolhardy thing, but if he had not done it he would have been branded as a coward by all his knightly companions. Having proved his utter fearlessness, he would have a right to rebuke the person who had put his unquestioned bravery [line 15] to such a test.)

What did he do with the glove on returning to his place?

Do you think the lady deserved such public humiliation?

What did Francis say about this act? What motive did he say led the lady to set such a task?

Do you agree with him?

The Song of the Western Men (*Robert Stephen Hawker*)

THE POETRY BOOK—8, page 169

Ever since its production in 1825 this ringing challenge and definace has been immensely popular. It is based upon the arrest and imprisonment of seven bishops of the English church, by James II, on account of their refusal to carry out certain instructions given by him. The author, known as "the Vicar of Morwenstow," was for years in charge of parishes on the rockbound coast of Western Cornwall. He was an eccentric character, but greatly devoted to his work. Many of the legends of Cornwall received lasting expression at his hands in prose and verse.

Hawker's own account of the production of the poem is as follows: "With the exception of the choral lines,

'And shall Trelawny die?

Here's twenty thousand Cornish men

Will know the reason why!'

and which have been, ever since the imprisonment by James the Second of the seven bishops—one of them

Sir Jonathan Trelawny—a popular proverb throughout Cornwall, the whole of this song was composed by me in the year 1825. I wrote it under a stag-horned oak in Sir Beville's Walk in Stowe Wood. It was sent by me anonymously to a Plymouth paper, and there it attracted the notice of Mr. Davis Gilbert, who reprinted it at his private press at Eastbourne under the avowed impression that it was the original ballad. It had the good fortune to win the eulogy of Sir Walter Scott, who also deemed it to be the ancient song. It was praised under the same persuasion by Lord Macaulay and by Mr. Dickens, who inserted it at first as of genuine antiquity in his *Household Words*, but who afterwards acknowledged its actual paternity in the same publication."

"The Western men" are, of course, the men of Cornwall. Keep in mind that they are supposed to sing this poem as their rallying cry in opposing the tyranny of King James as exercised upon their religious leader, Bishop Trelawny. Try to put yourself in their midst, and to realize just how you would feel about having your good bishop mistreated for his efforts as your representative.

By what three possessions will they make King James's men understand? (Lines 1 and 2.)

Of what do "the Western men" propose to "know the reason why"?

This threat to "know the reason why" does not mean that they can be persuaded of the justice of King James's action. It really means that they propose to prevent that action, or if unable to do that, to take vengeance on those responsible. To their minds King James is arbitrarily and inexcusably tyrannical.

What kind of man was their captain? Do you think he has the right qualities for a leader?

Notice that the captain speaks from line 11, telling what Western men propose to do.

How determined are they to set Trelawny free? (Lines 11 and 12. To understand this, remember that to the Cornish mind the stronghold on St. Michael's Mount is one that could not possibly be conquered.)

The rivers Tamar and Severn were natural barriers against the western men. What effect will these rivers have now?

Line 15 tells why no one "shall bid us nay." Why can they not be stopped?

"London Wall" would literally refer to the original defenses that shut in that city. Why would the defenses be a "pleasant sight"? (Because it would give them the wished-for chance to fight for Trelawny.)

What does the captain say the Western men would call out to the defenders? Why taunt them as "cowards all," and by saying, "Here's men as good as you"? Do you think such taunts might make King James's men more or less likely to fight?

[The Cornish men did not have to fight. King James found that he could not control the jury that tried the bishops and the verdict was "Not guilty."]

The Cowboy (*John Antrobus*)

THE POETRY BOOK—8, page 75

This poem is a picture of life and of a type of character once, no doubt, very common on our "shadowless plains" and "shelterless mesa." The cowboy of the present day

is as different as the great West is different from what it was in the past.

In teaching the poem, try to have the class enter sympathetically into the wild, free, reckless spirit of the life portrayed in the midst of its measureless distances, its changeless weirdness and strangeness, its wondrous stillness, and its impressive solitude.

Observe that the first five lines are spoken by the cowboy and emphasize how completely the orderly life of settled communities is shut off from the conditions under which he lives. Note that the last six lines of each stanza constitute a refrain by means of which the picturesque appearance of the cowboy and the dominantly reckless note in his character are kept constantly before the mind. The second stanza makes us see the cowboy as "a king in the saddle." The third stanza tells us what vague and imperfect notions the townsman or the easterner is likely to have of the cowboy. In the fourth stanza we learn of a strain of tender memories underneath the rough exterior.

It would be an interesting exercise to have the class point out all the qualities of appearance or character mentioned or suggested in the poem, and to have them consider which of these qualities are in themselves praiseworthy.

John Antrobus was both an artist and a poet. Perhaps his most remarkable painting has the same title as this poem and is an attempt to represent through the painter's art the type of character here presented to us in language. Owen Wister's *The Virginian* is recommended to teachers as an important instance of modern fiction dealing with the cowboy type.

The Pied Piper of Hamelin (*Robert Browning*)

THE POETRY BOOK—8, page 60

This poem was not, it seems, at first intended for publication. Willy Macready, the son of the very famous actor of the day, was recovering from a serious illness. Browning, as a friend of the family, was interested in the attempt to find subjects for drawing with which the convalescent boy might occupy himself. So the poet retold for Willy the old legend of the Pied Piper, putting it into a series of vivid word "drawings" or pictures.

Not all the old legends of the pipers who charmed away rats turned out satisfactorily. One of the weaknesses of human nature is that when one is in distress he will promise almost anything for relief and, having received it, haggle at paying the price agreed upon. In many of the piper legends, where the price was not paid in advance, the beneficiaries took advantage of the situation and refused to pay. The rats no longer bothered. There had been no formal agreement, the piper having trusted to the honesty of human nature. Besides, the business of exerting mysterious charms had something nefarious about it, and the piper was told that he had better clear out and consider himself lucky. But "we must always pay the piper," says the proverb, and where payment is refused some dire retribution is always sure to follow. Such a story is this legend of the Hamelin piper which Browning has so pleasantly retold.

1. *The place, the time, and the general subject of the poem*
Where is Hamelin?

What kind of place is it? (Line 5.)

When was it very different from what it is now?

Just what was the matter then?

Does the use of the word "vermin" suggest a comfortable feeling?

What feeling does the poet have toward the sufferers? (Pity. The usual feeling connected with "vermin" of any sort is disgust, but we feel sorry for the people who suffer if they have done their best to help themselves.)

What does Browning call his poem? (Line 6.)

Does that name suggest a very dignified poem, or a light and airy jingle?

2. *The multitude and boldness of the rats.*

The first line in this section (line 10) consists of just one word, but should, with the pause after it, be given as much time in reading as the other lines. That gives the mind time to drink in the mingled disgust and amazement at the facts so rapidly enumerated.

Why were dogs and cats of no use?

What shows they couldn't keep anything away from the rats?

Willy could have found suggestions for at least eight drawings in this stanza. Can you see that many? Read the passage you would put below each of the pictures.

All these pictures seem humorous to us. Why? (Is it because of the helpless surprise and consternation of everybody concerned? Think of the look on the cook's face as the rats insist on licking his "own" ladle, or the way some old burgher looks as he unwraps his carefully-put-away Sunday

hat, or the women in the final picture of the stanza. Do you see the joke in the use of the word "even" [line 17]? How would such combination of sounds as in line 20 affect one?)

Do you think the "townfolks" saw any joke about it all?

3. *An indignation meeting.*

What action did the people finally take? (Lines 21 and 22.)

What names did they apply to their Mayor and Corporation? Why?

What kind of robes do you learn the officials wore? Why did the people call attention to this fact?

With what motive for wanting office do the people charge the officials? (Line 29.)

To what do the people charge the inaction of their officials? (Line 28.)

What do the townsfolk insist upon? (Lines 31 and 32.)

With what threat do they accompany this? (Line 33.)

What effect did all this have on the Mayor and Corporation?

What do you suppose the officials were afraid of?

4. *The council deliberates.*

What shows the people were right about the stupidity of the council?

Who makes the first remarks?

What does his remark about his "ermine gown" indicate? (That what the people said about the robes had "gone home.")

What advantage would there be in being "a mile hence"?

How had he tried to carry out the demand about giving his "brains a racking"? With what result? Explain line 39. (Recall the old saying, "You can lead a horse to the water, but you can't make him drink." No more can you get "thinking" from people by demanding it.)

What was the only idea about getting rid of rats that the Mayor could think of?

Why did the gentle tap at the door so startle the Council? (Remember they were thinking intently of—"rats.")

What do lines 46-51 tell you of the personal appearance of the Mayor? When does his eye ever show any greater signs of animation than now?

What greatly relieved the Mayor's fright? (Line 52.) Why?

5. *Enter the Pied Piper.*

What in line 55 shows that the Mayor had recovered some of his sense of importance?

Read the words "Come in" as you think he said them. Describe the strange figure that entered.

Why was there "no guessing his kith or kin"? (That is, no telling to what race he belonged. Do the kinds of eyes and hair and skin mentioned go together in any of the races you know about?)

Can you form any opinion about his character from line 63?

How did his appearance affect the Corporation? (The word "admire" [line 65] has its original meaning of "marvel at" or "wonder at.")

By what comparison did one of them express his admiration?

6. *Striking a bargain.*

What secret power did this strange visitor claim?
For what purpose did he say he used this charm?
How did he identify himself? (Line 79. Why called
"pied"?)

What did they now notice that they had not observed
before? (Lines 80 to 87.)

What two recent achievements does he mention? Do
you think these constitute good recommendations?

What shows that the Pied Piper knew the state of
mind of the Mayor and Corporation? (Line 93.)

What proposal did he make to them? Does it seem
a fair proposal? (Notice that it was on the "no
cure, no pay" plan.)

Why did the Mayor and Corporation say they would
be willing to give fifty times the sum asked? (They
were so relieved at finding a way out. The respon-
sibility of dealing with the plague of rats had so
upset their poor brains that they were like the
drowning man who grasps at a straw. It is impor-
tant to notice that the Piper paid no attention to
the possibility of getting a larger price than he had
set.)

7. *The city delivered.*

What indicates the confidence of the Piper in his
powers?

How did his eyes look while he played? What com-
parison helps you to see their appearance? Does
this strange light in his eyes make you more certain
that he has strange powers?

What shows the greatness of these powers? (Line 106.)

Read the lines that show how completely the rats were in his power. (Lines 106-120.)

How were the rats destroyed? (Lines 121-122.)

Imagine how the people look and feel while all this is going on. When do you suppose their wonder and excitement is at the highest pitch?

How did one rat escape the general fate?

In what two ways was he like Julius Caesar? (He was a stout swimmer, and he gave an explanation of what had happened. Caesar's *Commentaries* is one of the first books usually read by students of Latin.)

Why is it important that we should have a report from the side of the rats? (So that we may know just why the music was so irresistible to them.)

What had the first notes on the pipe made the rats hear? Why did these sounds greatly move them? (They suggested an abundance of just the food rats like best, all opened up so that they could get at it easily.)

What was the climax of the visions presented to the rats? (That the world was turned into "one vast drysaltery" where they had nothing to do but eat all the time. What was the glorious sun of this rat heaven? "All ready staved," notice—why? And just as the rat in this vision came to the moment of supreme enjoyment, what happened?)

8. *Hamelin celebrates.*

How did the people celebrate their deliverance?

What feelings does this indicate on their part?

What shows that the Mayor has recovered his sense of importance?

Of what only do they all seem to be thinking? (Their own good fortune.)

What have they forgotten? How are they reminded of it?

9. "*Oh, ingratitude, thou sharper than a serpent's tooth!*"

Why does a thousand guilders seem so much larger a sum now than it did before? (Line 96 tells you how the price was regarded when first named.)

For what did the Mayor and Corporation want to save this sum?

Does that show that the people were right in lines 28 and 29?

Why do the Mayor and Corporation think the Piper can safely be ignored? (1. He is just "a wandering fellow," with no political backing. 2. The rats are all dead, and there is no danger of further annoyance from that source.)

To whom does the Mayor give the knowing wink? Does it show that the Mayor is recovering his sense of "bigness"?

What feeling do you think the Mayor's speech would produce in the Piper?

Would it be especially "galling" to him to be treated as an object of charity?

Explain line 172.

10. *The Piper's ultimatum.*

"The Piper's face fell"—what does that mean?

Read "No trifling!" as you think the Piper said it.

Why is he in a hurry?

How does the distance to Bagdad make the keeping of this engagement a proof of the Piper's magical powers? Ought that in itself to have been a warning?

What contrast do you find in the Piper's dealings with the Head-Cook and with the Mayor?

Do you think he was justified in making this distinction?

With what veiled threat does the Piper close? (It is important to notice the words "another fashion."

The Mayor evidently thinks the Piper's powers extend only to rats and other forms of "vermin."

He is so wrapped up in his own stupid importance that he has no imagination to tell him that the Piper might employ these powers in some other way.)

11. *The Mayor explodes.*

Why did the story of the bargain with the Caliph's Cook infuriate the Mayor? (Does that show that the Mayor is still further "swelling up" with his sense of importance? He seems to feel that the Piper ought to be thankful for being allowed merely to associate with such a great man as himself!)

What terms of contempt does he fling at the Piper?

With what challenge does he close his angry outburst?

12. *Once more the Piper pipes.*

How did the Piper accept the challenge?

What was the difference in the notes played now and those played the first time? (Lines 194-196, and line 106.)

What effect does his playing have now?

Point out expressions that indicate the great joy and happiness with which the children follow the Piper. Notice the merry music in the language itself. Read lines 197-207 so as to bring out its "tripping and skipping" movement. Notice the number of words ending in "ing."

To what is the action of the children compared? (Line 201.)

What does the showing of their "teeth like pearls" tell you of their feeling?

13. *What happened to the children.*

Contrast the effect of the Piper's work on the children and on the Mayor and Council.

Do you see why the Mayor and Council should be so distressed at what was taking place? Do you suppose they felt in any way responsible?

Why was their fear so great as the Piper turned toward the Weser?

What changed this feeling to great joy? Why?

Why didn't this joy last long? (Ought they, by this time, have been prepared for some magical happening?)

What one child failed to get through the magical door? Why?

Why was he sad in after years?

How did he explain the joy with which the children had followed the Piper? (What had the sweet music made them see? Why do you think this "joyous land" is especially attractive? Notice the improvements upon our world.)

What made the lame child's failure to keep up with the others especially pathetic? (Lines 249-255.)

What had "assured" him? (Everything was perfect in the vision brought by the Piper's music.)

14. *Aftermath.*

Why "Alas, alas for Hamelin"? (You are left free by the poet to try to realize the suffering, sorrow, and remorse due to the events that have happened.)

What text came "into many a burgher's pate"? (This text may be found in Matthew xix, 24. Don't misinterpret "the needle's eye." Keep in mind that a camel *may* get through, but he would have to kneel down and work his way through very carefully. The most important truths can get into some heads only as the results of painful experiences. "Experience is a dear school," says the proverb, "but fools will learn in no other.")

What proclamation did the Mayor send forth?

Does he try to "drive a bargain" now?

Suppose the Piper had received the offer. Could he have had any faith in Hamelin?

At any rate, Hamelin is not a fit place for children. Stupidity, selfishness, ingratitude, "close-fistedness," self-importance, insolence—these qualities are not found in the "joyous land" of children. No wonder the little lame boy felt so bad about having to come back! Hamelin had its chance—and failed.

How do they decide to commemorate the event?

(1. By dating records thereby. 2. By naming a street. 3. By erecting a monument. 4. By putting a stained glass window in the church. Do we still use such methods for holding events in memory?)

Lines 274-275 fix the exact date; does it agree with line 7? (Can you make the proper entry for dating a record on the day you read this passage?)

What two regulations applied to the "Pied Piper's street"?

What did they put on the column?

What did the window represent?

Do you see any connection between the story in lines 289-299 and the Pied Piper story?

15. *The lesson.*

To whom is the appeal of this section addressed?

What movement does the poet suggest?

Do you think we ought to join Willy and the poet in carrying out this plan of wiping out scores?

General problems:

1. After you have finished reading the poem recall the pictures or scenes that stand out in your mind with most distinctness. Give these in your own words. Then turn to the passages, read them again, and see if you have left out anything of importance.

2. Which scene in the story do you regard as the most humorous? Point out other humorous passages.

3. Some of the rimes are very ingenious and amusing, such, for instance, as *Hamelin—camel in, from mice—promise*. Make a list of other rimes of the same character.

4. Think back over the story now, and notice that it is really made up of two parts: (1) the story of the rats, and (2) the story of the children. The first includes lines 1 to the middle of line 152, and the second includes from the middle of line 152 to line 303. The dash in line 152 which

marks the interruption of the jollifying by the Piper's demand for his money is in the exact center of the poem. One thing that marks great art of any kind is its perfect arrangement, its symmetrical organization, and while that does not mean mechanical symmetry it is very interesting to notice that in this case the turning point of the story is in the exact mathematical center.

Certain other interesting points may be brought out to show how the two parts of the story are balanced against each other.

- (a) The leading away of the rats (Section VII) and the leading away of the children (Sections XII and XIII). Notice the difference in the music and its meaning, the different fates of those charmed by the music, and the fact that one came back to tell the story.
- (b) The celebration of the disappearance of the rats (Section VIII) and the very different "celebration" of the disappearance of the children (Section XIV).
- (c) The story of the rats (1-152) is an account of the incurring of an obligation, the making of a contract perfectly understood by both parties, and of the "delivery of the goods" according to agreement. The story of the children (152-303) is an account of the refusal to honor a plain obligation, and of the terrible penalty exacted therefor.

5. And finally we may ask ourselves: Do people still make the kind of stupid, silly, brainless mistakes that the burghers of Hamelin made? Do they ever put selfish greed above honor? Doesn't it seem that the lessons of the past ought to guard against further errors? Do you really believe that one must reap what he sows? that "truth

crushed to earth will rise again"? Wouldn't you dislike being laughed at for the same reason that you have for laughing at the Mayor and Corporation? Well, if so, get in line and make sure that no piper can ever accuse you of withholding what is his.

In School Days (*John Greenleaf Whittier*)

THE POETRY BOOK—8, page 1

Let us look for a moment at the general plan and structure of the poem. The poet is in a reminiscent mood. His mind has wandered back to the past. An experience that had evidently made a deep impression on the boy's mind lingers still with the man. The dilapidated schoolhouse is still in existence and certain facts about it help his mind to reconstruct the story of the past. But he has lived many years since the incident related—forty years since the heroine's death. These years of hard labor and struggle have served to impress a certain great fact upon his mind; viz., that the world is supremely selfish. But an opposite idea is expressed by the incident which memory brings up from the past, and his thought rests upon it with tender feeling and regret that more of the children in the world's great spelling class are not actuated by the same sympathy for their defeated comrades. What, then, are the general divisions of the poem, or its framework? First, a group of three stanzas dealing with the old school-house; second, a group of six stanzas relating the main incident; third, a group of two stanzas connecting the past with the present and making an application of the truth expressed.

What does the first group of three stanzas do? What picture do they present? Describe the old schoolhouse just as you see it. What other picture is brought before

the mind by line 2 of stanza 1? What two facts are brought out about the beggar? (Ragged, sitting by the road in the sun.) In what respects is the schoolhouse like the beggar? What right had the poet to call the schoolhouse a beggar? What are "raps official"? Does the fact that the master's desk is "deep scarred" by them suggest anything about the nature of the school? Are there any other items in the description that tell you anything about the school? Whittier's mind was evidently interpreting each item that arose before it and these facts mentioned about the dilapidated building are indissolubly connected with the pupils who were associated with his youth there. Could he have told from the worn door sill alone what he did about the way the pupils came in and went out?

Simple questions and directions like the above may be multiplied or decreased in number at pleasure, in order to stimulate the pupil to grasp the picture and enter more fully into the spirit of the poem. *This losing of self in the new condition which the poet is bringing up before the mind is the end and the test of good teaching in the subject of reading.* Consequently, any question that assists in naturally and quickly translating the reader into the enchanted realm of the poet is a good question. Don't make the mistake of supposing that a system of questions may be tabulated that will serve for every selection studied. Remember that each piece of literature is an organism possessing a unity of its own; and that a study of it must display this unity and impress us with its organic qualities.

What change in your picture takes place with stanza 4? (Time, season, new items.) Persons introduced. Describe the little girl; the little boy. What state of mind is the

little girl in? (Line 2 of stanza 5.) The little boy? (Line 4 of stanza 6.) What is each doing? (Stanza 7.) What do the actions mentioned in stanza 7 tell you about the children? What is the secret of the whole situation as told in stanza 9? Note how stanza 9 gives the explanation of her grieving, her delay, his cap pulled low, his pride and shame, the restlessness of stanza 7, the caressing hand and the trembling voice. Was the little girl's confession a difficult one to make? How did her action differ from what most children would do after "turning down another"? This second group of stanzas is the one that presents in concrete form the poet's meaning. The introductory and concluding groups serve to lead up to the story in the one instance, and to make the application in the other.

No questions can be formulated that will bring out the full pathos of the retrospect of stanza 10. A full appreciation will come only with a fuller knowledge of life than the child possesses and it may fitly be left until that time. "That sweet child-face" which is the embodiment of the love (the sympathy, the unselfishness) that nullifies the natural exultation of triumph (selfishness) is still a motive force in the poet's life although

". . . the grasses on her grave
Have forty years been growing!"

What analogy is suggested in line 1 of stanza 11? In what sense is life like a school? Why say "hard" school? What fact has the poet's experience in this school impressed upon his mind? What improvement does the poem suggest in the relations of human beings to each other? Whittier was a preacher as well as a poet, but his preaching is of such fine quality that we do not mind being preached at.

Skipper Ireson's Ride (*John Greenleaf Whittier*)

THE POETRY BOOK—8, page 160

We find that the first stanza serves as a kind of introduction to the whole, and strikes the keynote in the use of the word "strangest" to characterize the ride which forms the subject when set over against other famous rides. It is to be noted here that no strange ride since the birth of time is to be excluded from the comparison. To make this the more effective the poet mentions four of the strangest rides of legend and story with which Ireson's is to be directly compared as to this quality. It will be observed that their strangeness consists in something unusual in their external form. It may be noted, also, that this first stanza vaguely suggests in the refrain the subject of the present ride, the location of the story, the reason for the ride, the method of it, and the persons by whom it is accomplished. It is the business of this stanza to awaken in the reader curiosity as to the events which are to follow. Being familiar with the peculiarities and strangenesses of the four rides named, we are anxious to have a chance to see one which professes to be the strangest of all.

With stanza two we find the poet passing at once into the midst of the story. The skipper, "feathered and ruffled in every part" and with his clothing of feathers arranged in fantastic form, is made to stand in a cart which is being pushed and pulled by the women of the village up the rocky lane, while, with shouting and singing, they make known the cause of this punishment. The third stanza serves still further to characterize the women engaged in this strange affair. There the

"Wrinkled scolds with hands on hips,
Girls in bloom of cheek and lips,"

are commingled, as with frenzied movements accompanied by singing and the blowing of conch-shells and fish-horns they move toward the center of the village itself. Certainly a strange ride, and we are probably ready to say, at the close of the third stanza, that it holds its own, at any rate, with its prototypes of stanza one.

But it seems unnatural to find women engaged in torturing and punishing, and so the poet in the fourth and fifth stanzas turns away from the actual scene in order to explain why there was "small pity for him." His heartlessness in leaving a boatload of his own townspeople to perish because they had thoughtlessly boasted of their catch of fish, together with the long waiting and mourning and settled grief of the families of the lost, are here brought out. Without pity himself, what right has this hardened skipper to expect any from the wives and sisters and daughters of his victims? Here, then, is the clue to the motive which actuates the women. They are determined to have revenge. They will pay him back in his own coin. They will humiliate him in the eyes of his neighbors, a humiliation so complete that he will hereafter be ashamed to show his face in his native town. They themselves will thus have their thirst for vengeance satisfied.

Are the means which they have selected—the tarring and feathering, the public ride through the streets of the village, the singing and shouting, and noise to call the attention of all to his sorry plight—well adapted to humiliate him? These points having been made clear, the poet allows us next to see the result as the procession passes through the main streets of the town. Those unable through sickness, or age, or infirmity, to join in the actual

work of the day appear at the windows or doors, and in various ways add their quota to the enthusiasm of the active mob. We are left with the impression that there was not in the whole of Marblehead a single one who felt the slightest pity for the skipper. His cruel and heartless deed has rendered cruel and heartless toward him those who were formerly his friends and neighbors.

The ride does not stop, however, with merely conducting him through the village, but in stanza seven we find them starting along the Salem road, evidently with the intention of taking him thither in order to continue the humiliation to as great an extent as possible. In the midst of the "bloom of orchard and lilac" the skipper rides "like an Indian idol, glum and grim," apparently hearing not, or at least paying no attention to the noises which greet him from every side. At last, when the mob has apparently done its worst, he deigns to speak. Is his speech in accordance with what the mob would naturally expect? Have they succeeded in humiliating him as they hoped to do? What is the emotion that possesses the skipper's soul? Not humiliation, as will be noted, but a horror, a loathing of the deed that he has done which completely blots out from his mind everything else. Their hatred and their curses are foreign to him. The hand of God and the face of the dead are the only things that are present to him.

A silence settled upon the mob, which has a profound significance. For the first time they realize that all their efforts have been in vain, that the attempt to humiliate the skipper by some form of outward punishment has been the most complete failure, and that it has been so because the punishment from which he suffers is so deep, and has

such a complete hold of his nature that external humiliations in no way move him. What significance there is in the fact that the wife of the skipper lost at sea should question the propriety of touching him since God had already done so! And the old wife who was mourning her only son suggested that they "cut his tether and let him run." And not only this, but "they gave him a cloak to hide him in," and mercifully "left him alone with his shame and sin."

In the light of all these facts as developed by the reading of the story, we must go back to the thought of the first stanza and revise our judgment. Looking forward to the strangest ride that ever was sped we expected to find something remarkable or wonderful in some external way. When the picture of the ride is first presented to us we are likely to feel that the fact that the skipper is tarred and feathered by the mob of women, and publicly pulled and pushed through the streets of the town is the thing that makes it strange. We note the way in which they went about bringing this object to pass. We are impressed with the fact what they are doing could not possibly fail of having the desired effect. Knowing the evil deed of the skipper we are likely to be in sympathy with some severe form of punishment. We are likely to clap our hands and join in the singing of the refrain and rejoice in the fact that the evil one is being meted out his dues. But a moment later we are suddenly brought to the reflection that this whole ride has been a lamentable mistake. Instead of degrading the skipper it has only degraded those who took part in it. He is beyond their reach. His nature has already responded perfectly to the demands of his crime. The strange thing about the ride was not that it was peculiar

in a certain outward fashion, but that it was peculiar in the absolute failure to bring about in the skipper any humiliation. The marvel is a nature so well balanced that it punishes itself perfectly for its evil deeds. And in the presence of such a nature we stand with awe.

The Song of the Camp (*Bayard Taylor*)

THE POETRY BOOK—9, page 112

The incident which forms the subject of this poem took place during the Crimean War. The allied armies of the English, French, and Turks were besieging the Russians at Sebastopol. In a pause of the bombardment a group of British soldiers sang the old Scotch love song, "Annie Laurie."

Who called for the song?

What is meant by saying the guns "grew weary"?

The second stanza refers to the impression that would be made by the strong Russian positions on an observer in the allied ranks. The Malakoff is the name of the hill or ridge occupied by the Russian forces, while the Redan is the chief fortification on this ridge. What indicates that the taking of these positions will be no easy task?

Did the men have any knowledge of the desperate work ahead of them?

What do lines 15 and 16 tell you about where these soldiers lived?

Picture the scene in your mind as clearly as you can from all the hints given.

Now listen to the song. Do you know the words of "Annie Laurie"? (See *The Poetry Book*—9, p. 114.) Listen to some one sing it.

What is its subject? Why was "Britain's glory" forgot?

Why is it fitting that all should sing about "Annie Laurie" when each is thinking of a very different name?

Explain line 21.

The way they sang this song seems out of keeping with the description of it in line 22. How do you explain? (Notice that they sang it as if it were an anthem, a religious hymn of praise or rejoicing. Facing the unknown fortunes of the coming battle, it became an expression for that which meant most to each—a "battle-eve confession." And the Crimean valleys heard.)

Do lines 25-28 indicate anything of weakness and fear? Explain.

Does "bloody" seem to you a more appropriate word than "crimson" to apply to this setting sun?

What do lines 33-36 seem to show about the fury of the attack that followed?

What do lines 37-40 tell you about what happened when they stormed the forts?

Notice the beautiful requiem of lines 41-44. What companion qualities make these soldiers worthy of honor? (Line 42.) How had they been loyal to "truth"? to "valor"? What connection do these qualities have? (Lines 43-44.)

Dickens in Camp (*Bret Harte*)

THE POETRY BOOK—9, page 143

The power of a great story to move human beings is beautifully expressed in this poem. In the opening stanzas there is the vivid picture of the group of rough miners at their cards around "the roaring camp fire" amid the

mountains. "The fierce race for wealth" does not suggest a group of persons who would be interested in things of the imagination. Then the youngest of the lot begins to read aloud Dickens's *Old Curiosity Shop*,

" . . . the book wherein the Master
Had writ of 'Little Nell?'"

The silence grew deeper, the fir trees listened, the whole camp wandered on English meadows with "Nell." The cares attending the race for wealth were for the time gone. The last three stanzas mark the incident as a special tribute to the "Master," Charles Dickens, who had just died (1870).

The Old Curiosity Shop has always been one of the most attractive of Dickens's stories. The child heroine of the book was Dickens's own favorite, and the affecting story of her short life was elaborated with great skill. "I am not acquainted with any story in the language more adapted to strengthen in the heart what most needs help and encouragement, to sustain kindly and innocent impulses, to awaken everywhere the sleeping germs of good." So writes John Forster in his *Life of Dickens*. From Forster also is quoted the following account of Bret Harte's poem:

"Of the innumerable tributes the story has received, and to none other by Dickens have more or more various been paid, there is one, the very last, which has much affected me. Not many months before my friend's death, he had sent me two *Overland Monthlies* containing two sketches by a young American writer far away in California. 'The Luck of Roaring Camp,' and 'The Outcasts of Poker Flat,' in which he had found such subtle strokes of character as he had not anywhere else in late years discovered; the manner resembling himself, but the matter fresh to

a degree that had surprised him; the painting in all respects masterly; and the wild rude thing painted, a quite wonderful reality. I have rarely known him more honestly moved. A few months passed; telegraph wires flashed over the world that he had passed away on the 9th of June (1870); and the young writer of whom he had then written to me, all unconscious of that praise, put his tribute of gratefulness and sorrow into the form of a poem called 'Dickens in Camp.' It embodies the same kind of incident which had so affected the 'master' himself, in the papers to which I have referred; it shows the gentler influences, which, even in those Californian wilds, can restore outlawed 'roaring camps' to silence and humanity; and there is hardly any form of posthumous tribute which I can imagine likely to have better satisfied his desire of fame, than one which should thus connect with the special favorite among all his heroines, the restraints and authority exerted by his genius over the rudest and least civilized of competitors in that far fierce race for wealth."

Bret Harte was born in Albany, New York, in 1839. He early went to California where he was a teacher, a miner, a journalist; and finally achieved fame by his story of "The Luck of Roaring Camp" (1868). His most famous work, whether in prose or verse, is a portrayal of life on the Pacific coast in pioneer days. Harte lived in England during the last twenty years of his life. He died, near London, in 1902.

The Burial of Sir John Moore (*Charles Wolfe*)

THE POETRY BOOK—9, page 131

This familiar poem is the only work of the Rev. Charles Wolfe (1791–1823) now read and remembered. It has been the center of many disputes. Its authorship has been questioned, as has also the accuracy of its account of the burial. It is a good illustration of how firmly a reputation may rest upon a single simple poem that appeals strongly to the reader's sense of admirable courage and striking pathos.

Sir John Moore was killed at Corunna, Spain, in January, 1809. He is sometimes spoken of as the only English general who ever gained lasting fame as the result of conducting a retreat. The battle in which he lost his life was fought at the end of this long and difficult retreat before the forces of Napoleon, and was necessary to cover the embarkation of the English forces. The English succeeded in holding off the French, but "before the embarkation began, Sir John Moore was dead and buried. While he was watching the critical point, in the critical moment of the battle, a cannon-shot, shattering his left shoulder, struck him from his horse. He rose to a sitting posture on the ground, and his eyes were still fixed on the thick of the struggle. His countenance brightened when he saw that the English were working onward. As the soldiers carried him in a blanket from the field, he repeatedly made them turn round, that he might see whether the fight was going well. He was so quiet, under his intense pain, that some soldiers hoped he would do well; but he looked steadfastly at his wound, and said that it was impossible that he should live. He was calm to the last; said he had always wished

to die this way: he was gratified that we had beaten the French; he hoped the people of England would be satisfied—that his country would do him justice. He was full of interest about his officers, and the acknowledgments due to their merits; and the only moment of agitation was when he spoke of his mother. The guns which boomed when his body, wrapped in a cloak, was laid in a grave hastily dug in the ramparts of the old citadel of Corunna, were those of the French, letting the battle drop, as the British pressed them hard. Those who buried him had to hasten, as the signal was given for embarking. But everyone is familiar with the incidents of that burial, through the noble dirge—‘Not a drum was heard’—which carries a funereal gloom and pathos into the hearts of those who know nothing else of Sir John Moore but that he there died, and was so buried.” (Martineau, *History of England*.)

“His very misfortunes were the means which procured him immortal fame—his disastrous retreat, bloody death, and finally his tomb on a foreign strand, far from home and friends.” (Alison, *History of Europe*.)

Why does it seem appropriate to have some soldier who took part in the burial give an account of it?

In what ways did this burial differ from the pomp and glory of a military funeral?

Picture in your mind (i. e., imagine) the scene as presented in the first four stanzas.

What thoughts came into the minds of those taking part in the burial? (Stanzas 5 and 6.) Why are these spoken of as “bitter thoughts”?

Why was the “heavy task” hurried?

Point out passages in the poem that show the speaker's sense of the greatness of the dead general.

Line 31 says, "We carved not a line, and we raised not a stone," but a monument was soon erected over the grave by the French, through the generosity of the great Marshal Ney. It was afterwards enlarged by the British, and bears the simple inscription—

JOHN MOORE
LEADER OF THE ENGLISH ARMIES
SLAIN IN BATTLE, 1809

For A' That and A' That (*Robert Burns*)

THE POETRY BOOK—9, page 17

A wise man of ancient times said that if he could make a nation's ballads he would not care who made its laws. Burns, above all other poets, has written the songs of the common people, whom Abraham Lincoln thought the Lord must have greatly loved because he made so many of them.

Robert Burns was born of a poor Scottish family on the banks of the Doon, near Ayr, in 1759. His education was fragmentary but he had the great good fortune to belong to a family which loved the old ballads and legends; and a passionate love for reading and for the old songs of Scotland was an early possession which stayed through life. Early the impulse to sing began to stir in him and quickly ripened as he turned into verse the various experiences of his life. It is important to note that Burns's songs were not written down and then set to music. They were written to the old tunes with which he was so familiar. That accounts for their wonderful singing quality. They quite literally sang themselves into existence. This gives them a natural and spontaneous force quite different from any charm found in the popular artificial songs of our day.

Burns died in 1796 at the age of thirty-seven and lies at Dumfries in a beautiful mausoleum. But his real monument is in such poems as "Highland Mary," "To Mary in Heaven," "To a Mouse," "To a Mountain Daisy," "Auld Lang Syne," "Scots Wha Hae," "The Cotter's Saturday Night," "Tam o' Shanter," and "For A' That and A' That."

This latter poem is familiarly and simply expressed. Note that the poem is dramatic. It is not about someone, it is the actual indignant speech of someone. It is clear that the speaker is a poor man, very proud and very independent. He has great contempt for the poor man who is ashamed of his poverty (stanza 1)—who does not see that honesty rather than luxuries is the one supreme possession (stanza 2). He "looks and laughs" contemptuously at those who bow before mere rank (stanza 3), something a king can bestow, instead of recognizing that the only *ranks* worth while are the "pith o' sense, and pride o' worth" (stanza 4). And he closes by appealing to all to join him in his faith that the time is coming when "sense and worth" will be the standards of life, the basis for a real brotherhood of man (stanza 5).

This poem, very rightfully, has been called the "Declaration of Man's Spiritual Independence." It makes one stand up straighter, gives him a greater sense of personal worth. Of course such a virtue of "high-souled independence" may run into the vice of arrogance, but that is a danger so far off that it may be disregarded now. The immediate need is for the positive quality voiced by the indignant speaker.

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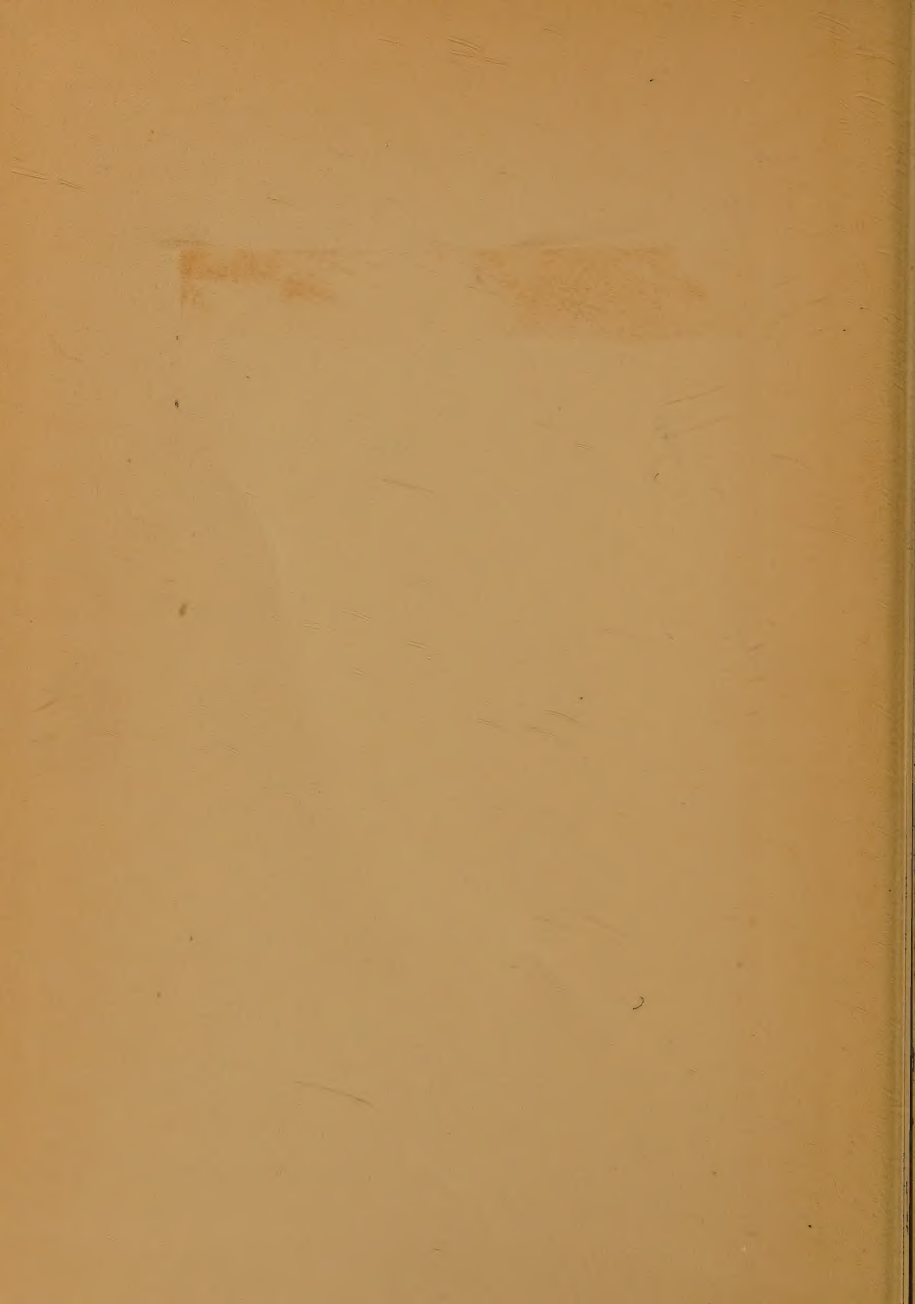
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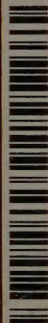
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